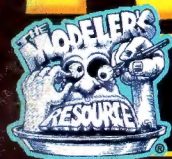
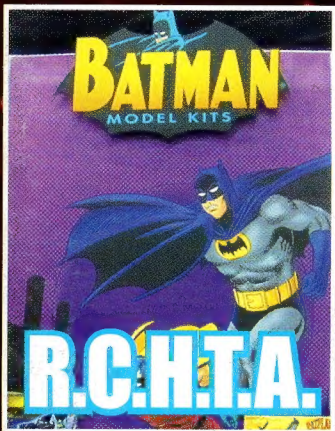
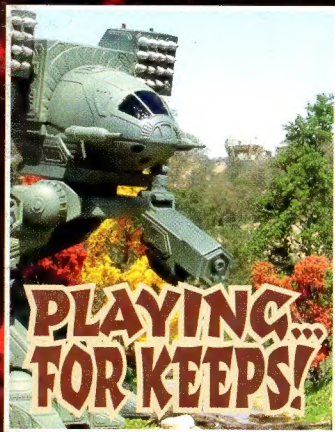


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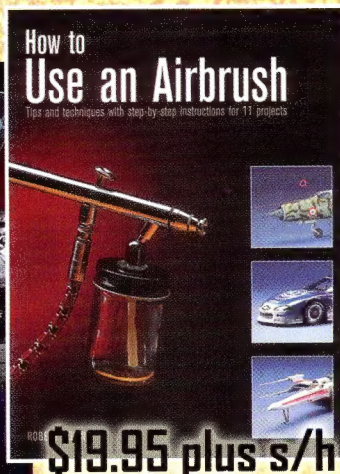
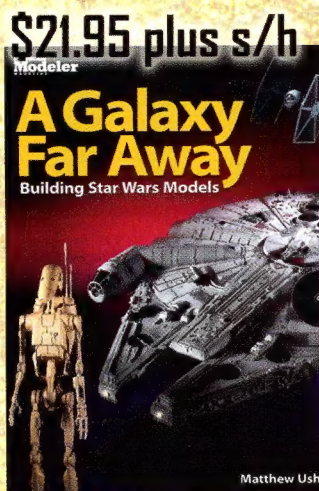
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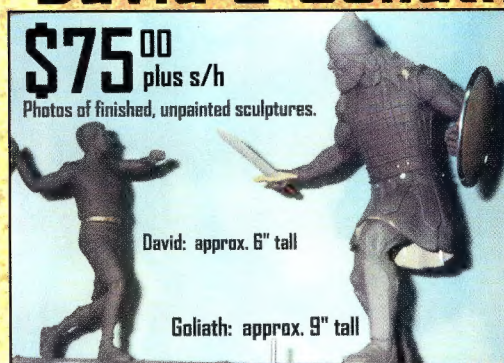
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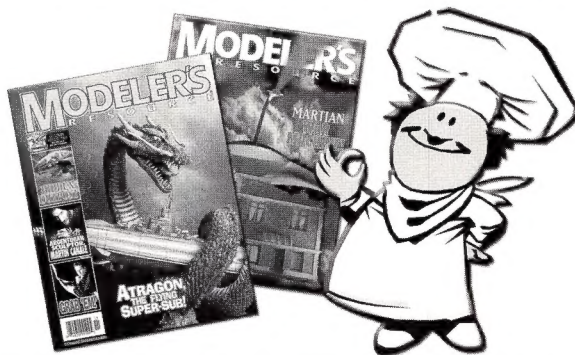
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Our Customer Service: Continuing to offer prompt, personalized attention to our readers, retailers and advertisers.

Our Products: Providing high quality and affordably priced items.

"For the Sci-Fi, Fantasy, Vehicular & Figure Model BuilderSM"



34

G.M.K.I

Bill creates some serious monster mayhem this time out!

Boxed pictures:

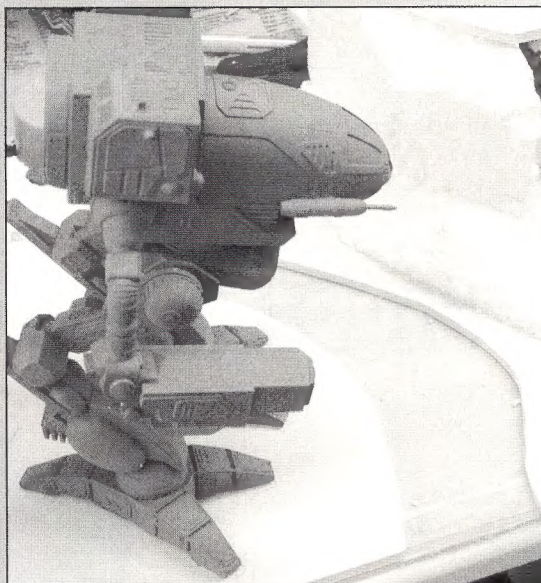
Playing for Keeps! (Fred DeRuvo);
Batman merchandise (Staff),
Mummy box art (Aurora).

Main cover photo: Bill Craft

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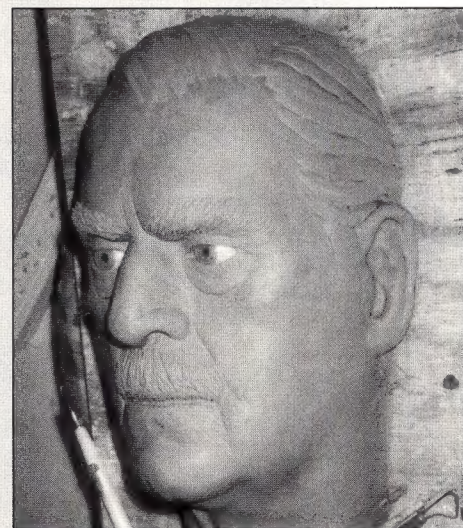
Playing for Keeps!

A diorama fit for a wargamer!

58

Karloff Bust

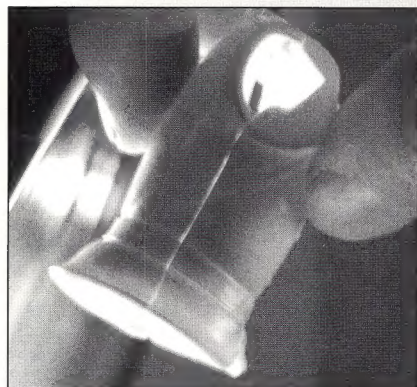
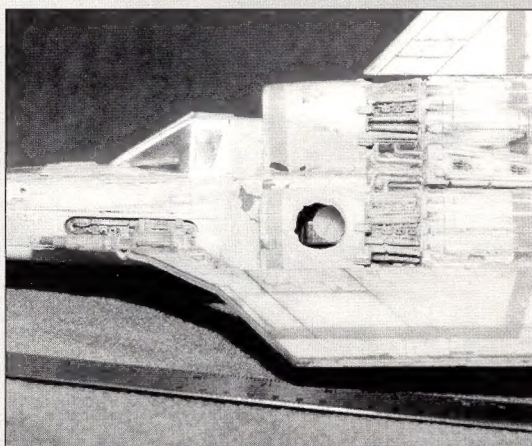
Norman Bryn steps up to the sculpting plate with a beautifully rendered version of Boris.



40

Studio Viper!

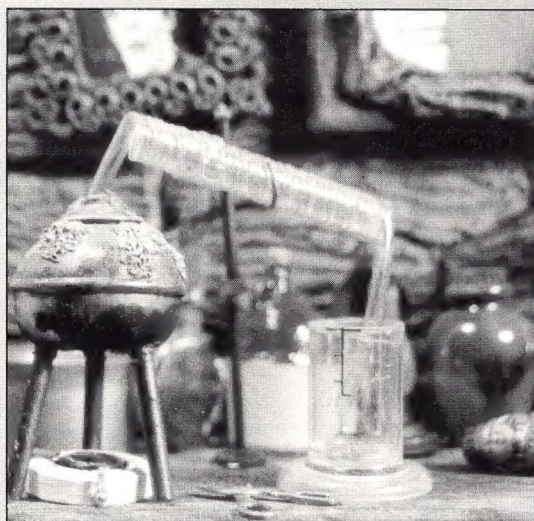
Kitgirl is at it again with more Sci-Fi!



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Modeling Basics

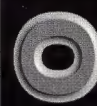
Mark McGovern is back with more basics to help you through the process.



27

Grandpa's Workbench

Jim does some research and finds out not only what's ON Grandpa's bench, but what's UNDER it as well...



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Up Next!

Brooks Bar-B-Q, Bullworker & Brains Benton

Y

ou know, many or most of us will readily admit that the reason we got back into modeling is because it was a very fun pastime that we enjoyed as kids. That being the case, we thought, "Hey! Why not do something that I

enjoyed as a child to relieve some of the stress of adult living?" Sounds reasonable. It also allows us to simply regain some of our lost youth and there's nothing wrong with that at all.

What I've noticed about my life is that it just doesn't stop with modeling. There are a number of things that I have pursued again that, as a kid, held special meaning for me. There are some new things I'm going after as well just because as an adult, I have that option.

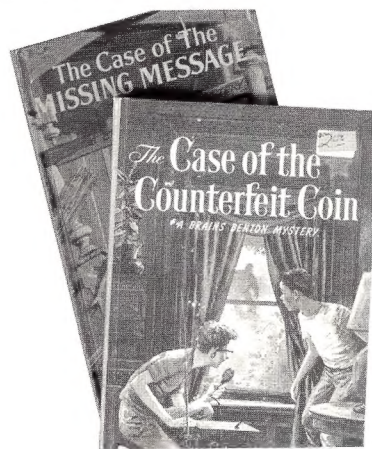
Years ago, I enjoyed the pastoral beauty of living in upstate New York. For most, when they hear the words, "New York," the immediate thought of traffic, noise, tall buildings and all the rest comes to their minds. Yet, as a boy, I enjoyed the peace and safety of living in Hobart, NY, with a population of less than 1,000. As a teen, I lived in Conklin, just outside of Binghamton, NY, which was generally a city that you passed through to get someplace else, like Syracuse. One of those places that we enjoyed going to from the Binghamton area was Oneonta. This town was on the way to the Cooperstown Baseball Hall of Fame, but for me and my family, Oneonta held a very special place for my stomach. That place was Brooks' House of Bar-B-Q. Now, I have to say that this particular family eatery has, in my opinion, the best Bar-B-Q'd chicken in the world! They started off catering small affairs. Over the years, they expanded to become what they are today, a famous, world-class, restaurant, complete with indoor, open pit Bar-B-Q!

Ever since we moved out to California, I missed being able to stop in and enjoy one of their chicken dinners. I don't know why I didn't think of it before, but I finally decided to give them a call and find out if they could at least send me their famous chicken sauce to use on my own chicken. I was thrilled to find out that they could do this! In just a few short days, my family and I were enjoying Bar-B-Q'd chicken almost as good as Brooks made! My, my, my...more of my youth has returned to me. By the way, if you're interested in obtaining some of their sauce, stop by their Internet site for ordering at:

<http://www.brooksbbq.com/>

or give them a call at: 607-432-1782.

Guys, do you remember when you were younger and the important things were working on your car, being muscular and attracting women? I know, that's still the priority for some and there's nothing wrong with that! Well, when I was younger, I had an ingenious product that I used to "pump up" and I've missed not having it ever since. The Bullworker™ was one of those pieces of exercise equipment that utilized isometric tension to create strong and lean muscles. Well, one day, I got it into my head that I wanted one of those



again and began my search. I went to every local area fitness and exercise place and no one had ever heard of it. Never mind that most of the people I spoke with were in their mid to late teens. I called every place in the book and even did a search on the Internet for fitness places, all to no avail.

Finally, it hit me! The biggest garage sale on the Internet was just sitting there waiting for me to check it out and I hadn't even thought of it yet! Ebay™ was the place for me, so I logged on, did a search and what do you know? Ten Bullworkers were being auctioned off. Well, in a matter of days, I was busy reacquainting my muscles with this power tool. I was even able to do it with a smile, knowing that I was on my way to restoring my muscles to what they looked and felt like when I was younger. Ah...another aspect of my youth on the way to being regained!

The third item that has helped me regain some of my past is a long sought after series of books I read when I was a kid: Brains Benton Mysteries. These were phenomenal books! We had the entire seven book set when I was a kid, but in moving, you give up things that you later regret. Well, I can finally say that over the years, I have found the entire series again and most of the books are in nearly mint condition! What a thrill it is to go back and reread these books that gave me so much pleasure as a youngster! Nothing beats being able to relive and recapture some of our youth. Isn't THAT the real Fountain of Youth? For most of us, it certainly is and it's as close as we'll get to physically being young again in this life.

Well, life moves on and I think it does so because it's inextricably connected to our past. The difference between regaining our youth and having a midlife crisis is how graceful we are in attempting to regain some of what we once had and also knowing what is impossible to achieve and what is probable. I don't want to be the guy who hits 50 and decides he needs to wear open shirts, with gold chains and drive a Ferrari (although driving a Ferrari wouldn't be bad!). Have fun in regaining YOUR youth!

Enjoy this issue and we'll see you promptly the first week of January 2003!

Fred

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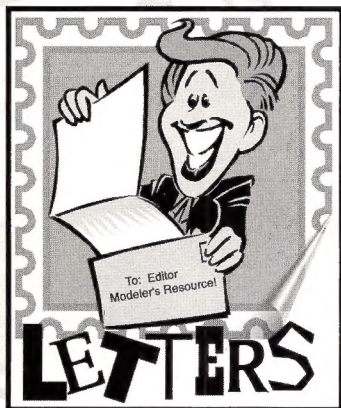
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"MR Writers Shine Bright!"

Thanks for the great magazine! I really like all the AURORA history stuff and the how-to articles. I'd gotten my very first model kit in 1962, an Aurora Frankenstein (which I still have), and after a twenty year hiatus, got back into styrene (and resin AND vinyl) in 1990. Many of the new kits today are truly awesome, and at this point in time I have enough unbuilt kits to keep me busy for the next 30 years!

I really enjoy Modeler's Resource, every issue. Please give an extra slice of raisin pie to Craftbeast, the Gluequeen and Hilber, 'cause they really shine bright with each article.

Lately, I've taken to collecting old Sci-Fi films of my youth, the good, the bad, and the cheesy. Such classic gems as 1953's "War of the Worlds" now sit next to the supremely shlocky "Invisible Invaders" on my video cabinet. There goes the grocery budget!

Clint Armentor,
Groves, TX (E-mail)

- We'll pass your kind words onto our writers. Thanks for writing and sharing your insights. Hey, you're not the only one who enjoys models AND movies!

"Enjoyable"

Dear Modeler's Resource,

Thanks for a great, timely delivery of a very enjoyable issue. My first issue of *Modeler's Resource* arrived today, very quickly after I'd sent in my order. The articles were very informative and easy to follow.

I look forward to getting the next issue in September. Please keep up the excellent work.

Thanks, Tanya Neal (E-mail)

"A Hearty Thanks!"

Fred -

A hearty "thanks" to *Modeler's Resource* and Mark McGovern for the first installment of "Modeling Basics 101" in issue #48!

I assembled many of the Aurora kits in the 1960s and am happy to see the resurgence in figure kit building. In the last decade I purchased quite a few kits and really enjoy reading the articles (and ads!) in your magazine. I haven't assembled any of my kits for two reasons. One is a lack of time and the other is a lack of knowledge. Maybe when I retire I will be able to take Mark's articles and enjoy the hobby even more!

In the meantime, I really appreciate articles directed toward beginners and am looking forward to future installments of "Modeling Basics."

Bill Roberts, Raymore, MO

- Thanks very much for writing. We're extremely glad that Mark's new column is working for you. There are many more installments to run yet, so stay tuned.

"Good to See the Morgans"

Gang,

Really good issue everyone! Particularly enjoyed the article on the Martian War Machine. Wanted to try one of those since I was a kid. Maybe now, I will. Also, good to see the Morgans back in harness again. Kids, you were missed big time. Welcome home.

Fred, I only have one suggestion. Has any of the staff taken a good look at the wargaming figures and scenery that is being done out there? Some of the very best paint and conversion work that I have seen in forty years in this hobby is being done by kids, grown-ups, and a few of us old-timers, and in scales so small, you would not believe. Scenic work that makes you want to go lie down under that tree right over there that just looks so real as to look comfortable. Just thought I might mention it.

Well kids, keep up the good work and fight the good fight. May all your efforts turn out just

the way you want them to, and may the cats never "relocate" any of them.

Best Regards, Darwin Todd
Stillwater, Oklahoma

- Darwin, thanks for writing. Like you (and at least 20,000 other folks), we're extremely glad to see the Morgans back "in the saddle." Their work has been sorely missed. They have some great stuff coming too.

Wargaming is being considered, but something else is on the horizon that we think you'll like and it starts next issue with "Simply Bases." This delves deeply into the art of landscaping. Stay tuned.

"Enjoyed Buildup"

Dear Editor,

I just wanted you to know how much I enjoyed the buildup article on the Aurora Frankenstein and Dracula kits.

After forty years, the Aurora and reissue kits are still my favorite. Thanks.

A. J. King, Fairfiled, AL

"Exceeded Expectations"

Every once in a (great) while, I've purchased a product or a service that exceeded my absolute highest expectations. I am pleased, AFTER HAVING READ ONLY ONE BACK ISSUE, to report that I have, as a novice hobbyist, gotten enough out of a single issue, in my opinion, to justify my entire investment in all of the back issues I have purchased.

So paying for the subscription and the back issues just does not seem to be enough. Then let me say too, "thank you" for a fantastic publication that you people have every reason to be absolutely proud of...

Ed Sinker (E-mail)

"Father Got Me Started"

Dear Modelers Resource:

First, let me thank you for your excellent magazine. I have been reading it for many years now and always look forward to the next issue.

My father got me started building models many years ago and recently, I began helping my six-year-old son build models. As is expected, we have been working with snap-together kits

and are getting up an impressive, if somewhat varied collection. The problem for him is getting the models to look like the box art, or what he sees in the movies.

Pre-paints were the obvious answer here until he discovered Star Wars (much to my delight). Unfortunately, we quickly ran through the supply of pre-finished spacecraft available. I don't mind helping him out with the paint job, but as anyone who has ever "helped out" knows, you soon wind up taking over the entire project while your child goes off to watch T.V.

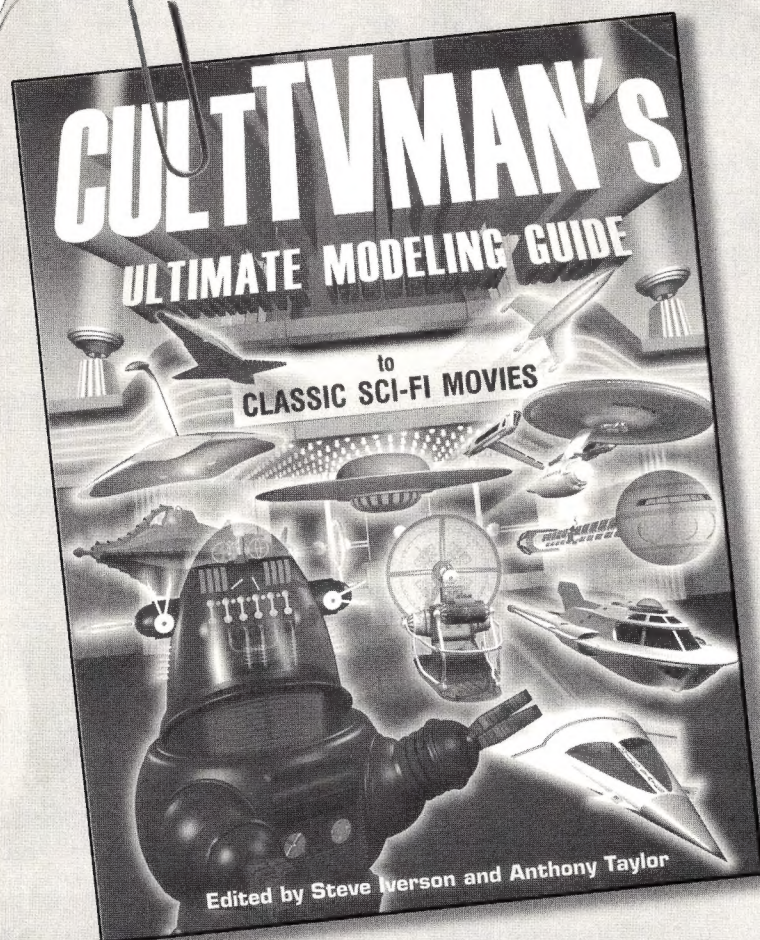
The solution I hit upon came about during our most recent project, a snap together X-wing fighter. About halfway through assembly, my son was disappointed when his model didn't look much like the movie versions, the main problem being that he was assembling a clean, white, unpainted model. And we all know how clean the average x-wing is.

My answer to the problem was simply to handle the painting and decals for him, but many parts are easier to paint before assembly. What I eventually ended up doing was painting and weathering the all of the model parts while still attached to the sprues before setting down to assemble it with him. At first I felt that this was the wrong approach, but then I considered how popular pre-finished kits are. So what I did was to supply my son with a "homemade" pre-finished kit.

To finish the story, my son and I happily sat down and built his kit. It kept his interest because the model looked like it should, and I got in a little painting time myself.

My son is now aware of the wonders of painting his kits and has taken to telling me what colors are needed. He is starting to apply his own paint with a brush, has helped with a spray can once or twice, and is eyeing my airbrushes and asking for his turn!

Floyd Christiancy (E-mail)



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Focusing On:

Book Reviews

Here's the latest offering from Steve Iverson and Anthony Taylor in their CultTVman's Ultimate book series.

This one, aptly titled, **CultTVman's Ultimate Modeling Guide to Classic Sci-Fi Movies** boasts 152 pages of solid information, contributed by many different authors.

Here's the breakdown: The book contains nineteen chapters and Two Retro Rockets Galleries, the latter in color. Here are just a few of the chapters that will most likely catch your attention if you are a modeler who is into Science Fiction at all:

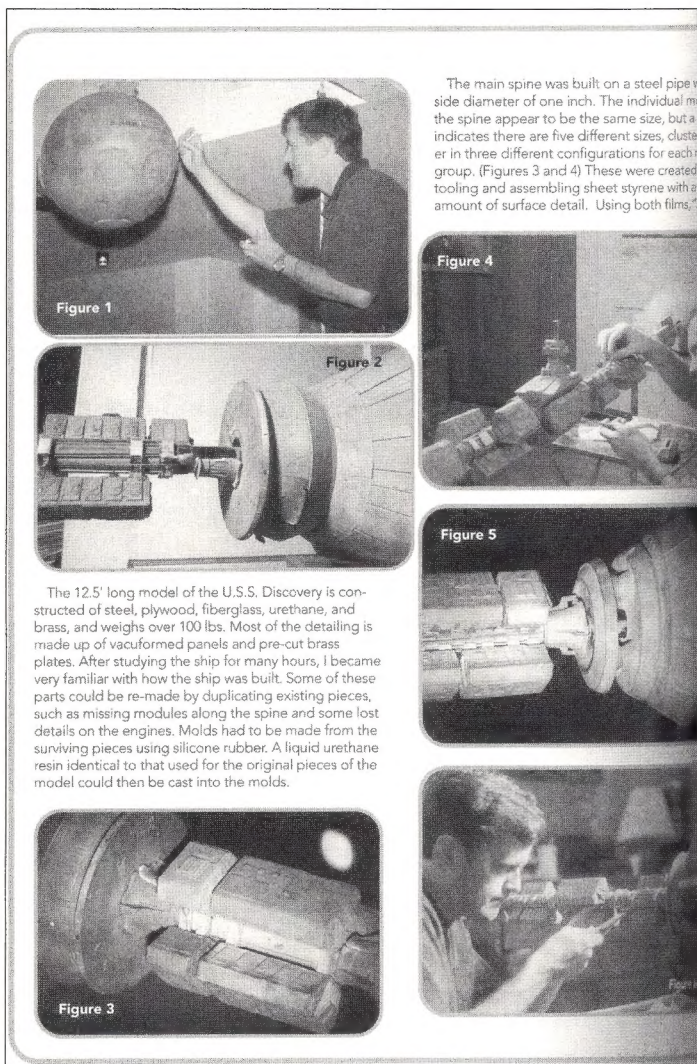
- Sleight of Hand and Persistence of Vision: A Trip to the Moon by Steve Iverson
- From the Silver Screen to Planet Mongo (Metallic Finishes) by John Lester
- Expedition Mars! (Improving Resin Kits with Scratchbuilding Techniques) by Dave Bengel
- The War Machine from the Red Planet by Ron Gross
- Super-detailing the PL Robby the Robot by S. M. Clark
- Modeling in a Jugular Vein by Joel Tavera
- Tripping the Night Fantastic by Jay Chladek

- These Are the Voyages...by Don Matthys...and much more!

After the "From the Editors" section, the book opens with a foreword by Rick Sternback, whom fans will recognize from his work on Star Trek the Next Generation, Deep Space Nine and Voyager, creating and designing spacecraft and many props utilized for the shows.

Now the book is very nicely laid out. It's not overly glitzy, which is fine since it is meant to be a "how-to" guide. The layout is fine and attractive. There are plenty of photos and accompanying illustrations where necessary to highlight the text as needed. The photos are clear and crisp with great contrast.

What I like about the book is the range of authors and subjects for each chapter. Color pages are used widely in sections where finished kits can be viewed. A number of articles include color, but overall, the color pages are relegated to sections. This saves on printing costs and utilizes color in the best way possible to get the most for your money while keeping costs down.



The main spine was built on a steel pipe with a side diameter of one inch. The individual parts of the spine appear to be the same size, but actually indicates there are five different sizes, clustered in three different configurations for each group. (Figures 3 and 4) These were created using tooling and assembling sheet styrene with a great amount of surface detail. Using both films, 2

The 12.5' long model of the U.S.S. Discovery is constructed of steel, plywood, fiberglass, urethane, and brass, and weighs over 100 lbs. Most of the detailing is made up of vacuformed panels and pre-cut brass plates. After studying the ship for many hours, I became very familiar with how the ship was built. Some of these parts could be re-made by duplicating existing pieces, such as missing modules along the spine and some lost details on the engines. Molds had to be made from the surviving pieces using silicone rubber. A liquid urethane resin identical to that used for the original pieces of the model could then be cast into the molds.



(Figure 15)

trim off precisely the excess masking tape with your hobby knife. Now cement the Dome in place with super glue and a fine applicator (Figure 14). A bit of sprue heated and stretched to a fine point works well. The idea is to "rivet" the Dome into place by applying tiny dots of glue around the entire joint, being very careful not to smear any onto the surface of the Main Head Housing. When the glue sets, take a small applicator and carefully apply a thin bead of putty to the entire joint. I use one half of a tweezer; it makes a great miniature spatula. It's ok if you get the putty onto the Main Head Housing here as it's going to be sanded smooth later on. It's certainly ok if you get it on the masking tape! That's what it's there for, to protect the Dome. Nevertheless, don't apply too much as that would make it more difficult to shape (Figure 15).

When the putty dries, begin sanding with 220 grit paper. Finish the joint with 400 and then 1500 grit wet/dry. Also, now is the time to clean up any flaws in the earlier putty work on the Main Head Housing. Leave the masking tape in place for this entire process.

After the joint is sealed and smooth, carefully remove all the masking tape (Figure 16). If you've been careful with all the sanding along the Dome/Head joint, you should have a crisp line between transparent and opaque styrene. Don't panic if you don't! There's a possibility that the glue might have seeped under the tape in a place or two. Or, maybe you were a touch too aggressive with the sandpaper in a spot and wore through the masking tape. Don't toss the thing out!

This is repairable. You will need the polishing compound made by Dremel and the same sandpaper grits you've been using. Sand the joint with 100 grit, just as you did any other putty joint. That's right, sand the joint onto the clear plastic! I know, it looks won't when you're done. Then move to the 400 grit, and finally the 1500 grit. Put the amount of water you apply to the putty take much, so don't flood the surface or water seeping under the Dome.

When all the sanding is done, the joint is flawless! Also, all imperfections will now be from the Dome's surface. The clear styrene is completely frosted from the sanding, so is to remove those 1500 grit scratches. The next step process. First, chuck a Felt Polishing (Dremel Part #414) into the tool and set it to its fastest speed. Ever

felt, high RPM generate friction means heat, only further clear plastic over the entire the Dome's wheel. You're a dramatic from what's and ago. Next that wheel in Polishing Part #423 and some of the Compound (Part #421). This is a

ored paste that will act like jeweler's rouge. Again, use the slowest setting to move

Above left is page 112, showing Greg Harmon creating various aspects of restoring the Discovery and on the right highlights page 72, from the article by S. M. Clark on super-detailing Polar Lights' Robby the Robot.

A few particular chapters that are not necessarily "how-tos" per se, yet still deserve note are the ones by Jay Chladek ("The History of the Motion Picture U.S.S. Enterprise" and "Tool Selection"). These particular chapters are extremely important and interesting as they provide something other than simply "how-to-do-it."

There seems to be a good deal of all phases of modeling in this book: building straight out of the box, scratchbuilding, customizing and converting. It gives the modeler more to draw from when we think of the arsenal of modeling "weaponry." Tools are discussed, proper techniques of sanding, metalizing, customizing and all the rest. Even making a two-part rubber mold is discussed.

Funny, but when I was a kid, I built models like a kid. Dribble on the glue, slap on the paint and...voila! Another model gets put on the shelf. As an adult, I sometimes find myself going way beyond the basic techniques of modeling and this

is long before I even open the box! In my head I'm constantly thinking about different scenarios and ways to build, paint and achieve that look of realism that so many of us are after as modelers today. It can almost drive you crazy because as kids, the reality was in our heads. As adult modelers, the reality needs to be on the shelf with the completed model. If it isn't, it sticks out like a sore thumb.

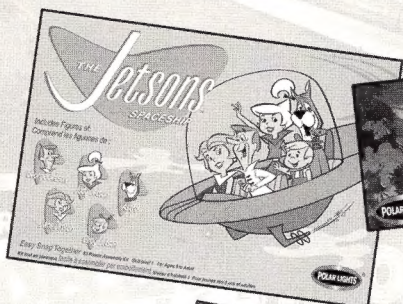
This book and others like it offer a look into the minds of some really great Sci-Fi modelers. They help bring it alive and give us something to shoot for when our reality collides with the Sci-Fi modeling realm.

Steve Iverson and Anthony Taylor have put a good deal of effort, time and money into this book. You'll want to add it to your collection today. See their ad in this issue for ordering information.



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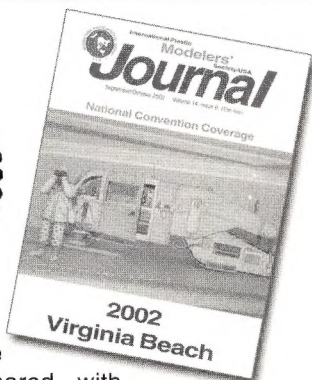
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Long ago, in an age where uncertainty reigned and the industry was still in its much maligned infancy, a decision was made to begin a magazine. The goal was to publish an issue six times each year, on time. This turned out to be a swell decision and it was heralded throughout the modeling kingdom. Growth was slow, but steady and eventually this magazine became a best seller, known throughout the modeling world as one of quality and timeliness. But without the constant quality-filled articles that are routinely supplied by some of the best builders and painters in the industry, this magazine would not have grown, it would not be continually growing and it would have little future. Since those who write for Modeler's Resource have helped this magazine become what it is now, it was felt that time and space should be set aside so that you can learn more about each of our semi-regular and regular writers. You'll see our writers' faces and read their own words. And now, **PART FOUR** of our "Writer's Box" where, among other things, you will find the answer to this immensely important question as it applies to each writer:

Who Are They and What Do They Want?

Mark McGovern

My name is Mark McGovern. I live with Kathy, my wife of twenty years, in Toledo, Ohio. I have spent thirty of my forty-seven years working for a major shipping service.

In 1962 my Dad introduced me to plastic model building with an Aurora bomber kit; it was...fun. Then at Christmas that year, a neighbor gave me Aurora's Mummy kit and all the lights CAME ON! Building that kit sparked a lifelong love of the hobby and the whole Sci-Fi/Horror/Fantasy genre as well.

After forty years, I've pretty much settled on figures and Sci-Fi subjects. Since 1996 I've been a member of the International Plastic Modelers Society. Their competitions have really helped me hone my modeling skills and learn new ones. Plus, it's great to be able to talk plastic models with people whose eyes don't glaze over.

With my models I pay equal attention to construction, finishing, everything. This means I put in a lot of time into my projects, an average of 30 to 50 hours each. Still, I don't spend nearly as much time as I'd like building models (maybe that'll change, as I hope to be able to retire from my job this year). Of late it seems I've been building nothing but Aurora's monsters, either restorations of old kits, or Polar Lights' reissues.

I know that the industry is in a slump right now, but I feel confident that it will weather the storm. Still, I'd love it if the mainstream manufacturers could find a way to help the garage-kit outfits. The big guys might issue the GK products as limited-run styrene or vinyl kits, or perhaps they could help distribute GK models. That way, the smaller model kit producers could spend more time, money and effort on producing, and less on the expenses they incur traveling to shows and doing mail-order business.

Norm "Kitman" Platt

I presently live in Las Vegas, I'm 47 years old and I'm married to Arlene, my wife of 7 years, who is the great-



est gift in my life. I work for Mandalay Bay Casino when I'm not at home with my wife or modeling. I've been an artist most of my life, drawing and painting whenever I can. I'm always looking for a creative outlet. Modeling is filling in the void and keeping me sane for now. I like weight training and working out and plan to become a personal trainer in the next year leaving the casino world behind me.

I've always had a love for all things miniature. Growing up as a kid in Michigan, I still remember field trips to Green Field Village and Henry Ford's museum. Seeing the miniatures there and at the Museum of History really got me interested in modeling and also early sci-fi movies like King Kong and Godzilla.

When I was about 8 years old, I would go to my cousin's house with my family and my cousin and I would go to his room and build cars and Rat Fink™ models. I did that until I was about 14 or so; I didn't get back into modeling until the mid-eighties. I can't say that I remember the first kit I built, but the one that stands out the most was a '60 corvette. I thought that was THE car I wanted to own. At this point in my life, I enjoy working on figure models the most.

As far as which aspect of modeling do I like the most, I would have to say that I enjoy building and converting kits the most, followed by creating dioramas to go with the figures. I never seem to be able to spend enough time modeling! There is always something to pull me away from it, so I'm always trying to find or make more time to model.



My favorite modeling genre is superheroes! Marvel superheroes to be more exact. I love to see my childhood heroes come to life as 3D subjects.

If I could change one thing about the industry, I would take the industry out of the hands of corporations and put it in the hands of people who really have a passion for the hobby. I believe if that were to happen, it would strengthen the hobby 10 fold.





Focusing On:

Basic Buildups

Kits That Time Forgot

Digging up those kits that represent out blast from the past!



The Mummy

Revell-Monogram/Polar Lights/Cinemodel
1999 Reissue of Aurora kit
Article by Mark McGovern;
Photographs by Ken Roshak

The Mummy was the fourth of the monster models to be released by Aurora, in 1963. By this time, the company realized it had a full-blown hit with its series of Universal monsters kits. Aurora also discovered that it had a problem.

The box wrap illustrations were being painted primarily by James Bama. Because Aurora wanted to get the kits to market as quickly as possible, Bama worked only from publicity photographs, which had been provided by Universal Pictures. With no references to the finished models, he created great looking box art that didn't look much like the boxes' contents. Many customers expressed their dissatisfaction over the

disparity.

It was with The Mummy that James Bama was first given photographs of the finished prototype of the kit to use as references for his work. He continued to paint memorable illustrations for the monster model boxes, but now they resembled the kits within much more closely.

There's a special place in my heart for The Mummy - it was the first monster model I ever built (a Christmas present in 1963). It was also the first of the Aurora monster models to be released in 1999. I wasted no time in scarfing one up; by the end of the first modeling session, I had all the two-part assemblies cemented together.

Most of the seams, which appeared on the assemblies, which made up the figure, were fairly easy to remove with files. The coarse contours of the file marks and cuts matched the molded texture of the bandages pretty well. Still, there were some areas that needed putty; on these I used Squadron Green.

The age of the molds didn't seem to have affected the quality of the casting of the model. The little bits of flash around some of the smaller parts were about the same as I recalled on earlier issues of the kit that I'd had - not bad for a Mummy who was pushing forty. I finished the figure with the attachment of the burial wrapping pieces, thinning them for a more realistic appearance with my Dremel tool. I also putted their joins to the figure as needed, to avoid a glued-on look.

After preparing the parts for painting, I airbrushed the figure overall with a nice, icky greenish-gray. Next, I applied a wash of flat black. This was followed by drybrushing a foul brown I mixed up (from other colors I'd mixed up for other projects) on The Mummy's face and hands. I lightened the brown with white and a touch of yellow, then drybrushed the highlights. The flesh color was finished with almost pure white.

The wrappings on the figure were similarly painted with successive applications of the green-gray, Testors Light Ghost Gray, and off-white. A light drybrush of pure white tied it all together. The idea was to create the whitish effect depicted by the James Bama box art and the Universal Mummy films of the



1940s, hopefully without making the model look too monochromatic.

I painted the Mummy's good eye the way I would a more normal subject. This touch added to the menacing appearance of the monster. So did the blood, which was liberally sprinkled over the figure on the photo of the completed model in the instructions, and hence, on the box art. I just plain liked that bloodthirsty attitude Aurora seemed to have for its monsters.

The large and small tablets and columns were airbrushed with Testors Sand solvent-based enamel, as were the molded ruins of the base. The sandy portions of the base were painted Testors Armor Sand. These first color coats were allowed to dry hard over a couple of days. Then all the base elements were given a wash of dark brown (again, using solvent-based paint). You can do this if the base coat has been allowed to set completely, and if you don't brush too much when applying the wash).

When thoroughly dry, the ruins molded into the base, as well as the separate tablets and columns, were drybrushed with more Sand. Then I highlighted them by drybrushing with Sand mixed with white. The Armor Sand areas were treated in the same manner.

The various shades of off-white, base colors, and the dark brown wash lent an appropriate "sepia tone photograph" appearance to the base. Just to liven it up a bit, I painted the nameplate letters the same red and orange that appeared on the box art. By the same token, I worked tinges of Zinc Chromate into the figure's wrappings at various places to break up the monotonous gray tone.

As I cemented the tablets and columns to the base, I noticed that there were gaps between these pieces and the molded sand. The gaps were filled with the fine sand used for model railroad ballast, which I adhered using white glue thinned with water. I painted the filled areas to match the colors on the base.

I had an idea that I would paint the cobra to look like the Egyptian variety, which would have been a speckled tan color with black bands. But in the end, I chose to go with the olive drab coloring suggested by the instructions and box art. The



cobra was finished with clear satin, and when dry, it was cemented with liquid cement.

Finally, I cemented The Mummy to the base, using liquid cement for the right foot, which had a mounting tab. Five-minute epoxy adhered the left foot, which rested on a column. The model was then epoxied to a wooden craft plaque base. There were still a few rough spots, which I camouflaged with powdered colored chalk, mixed to match the lightest Armor Sand shades on the base. I had The Mummy walking once again in only 16 hours.

The Wolfman

Revell-Monogram/Polar Lights/Cinemodel
1999 Reissue of Aurora kit

Article by Mark McGovern; Photographs by Ken Roshak

By following the success of their Frankenstein model, Aurora hurried kits of Dracula and The Wolf Man into production. The two were on store shelves by late 1962, less than a year after the debut of Frankenstein. Although I already had a build-up of The Wolf Man on my own shelf, the siren song of the original artwork on the box of the 1999 reissue called, so I bought one.

The pattern for this model was originally sculpted by William J. "Bill" Lemon. Working in actual size, he produced the patterns for the first seven monster models, ending with The Hunchback of Notre Dame. The patterns for the kits' molds were sculpted from solid blocks of acetate plastic.

Bill Lemon's rendition of each character's face was based on 8" X 10" publicity stills provided by Universal Pictures. Using them as a guide along with three-view drawings of the models, he attempted to capture a general likeness of each character. There wasn't the intention to produce a precise replica of the monsters as they appeared on the silver screen that is in vogue today.

The models produced by Aurora were noteworthy for being more correct in proportion and dynamic in the figures' poses than those of any other company. Modelers who have built the kits would have to appreciate Mr. Lemon's rendering of texture in general, and the figures' eyes in particular. The crisp outlines of the irises made them a breeze to paint, even in 1/8 scale. There have been many other models of the Universal Monsters issued over the years, but Bill Lemon was the first to sculpt them. His work will forever stand on its own merits.

When dealing with the seams, I found that the hairy texture of the Wolf Man's body was less of a problem than I thought it would be. For the most part, I was able to erase the seams with the aid of files and my hobby knife, using the

tools to carve the hair detail back over the joints for a seamless appearance. I deburred the work by passing an old, stiff brush moistened (not wet) with lacquer thinner over the rough spots. The solvent melted the plastic slightly for a smooth, molded-on look.

The fit of the face to the back of the head, the hands to the arms, and the feet to the legs left gaps that needed to be puttied. Same story with the rats and the skull. For these areas, I used Squadron Green putty. I carved the putty after it had dried, to blend it in with the fur texture. Lacquer thinner helped to smooth the carved edges again.

A little work on the skull made it look more realistic. First, I opened the hole between the lower jaw and the upper teeth. An old #11 Ex-Acto blade did most of the work, then I used files to get the final shape. There is a lot of internal structure in a real skull, so I backed the eye sockets and nasal cavity with Milliput. This kept the skull from looking like just a hollow piece of plastic.

The fur and flesh portions of the figure were base coated with lightened Testors Military Brown. The Wolf Man's face and the tips of the fingers and toes were painted using artist's oils. To ease the painting of the eyes, I marked the position of the pupils with a pencil. Then I drilled a slight depression with a tiny drill bit, held in a pin vise (a fresh #11 Ex-Acto blade would work also). I painted the iris green, then let it dry. A wash of dark green over the iris outlined it and filled the pupil in one easy step.

Next I applied a wash of Testors acrylic flat black over all of the fur-covered portions of the figure. Working from military brown to a mix of white and sand colors, I drybrushed to recreate an appearance of light brown fur. In the process, I was able to delineate the figure's powerful musculature.

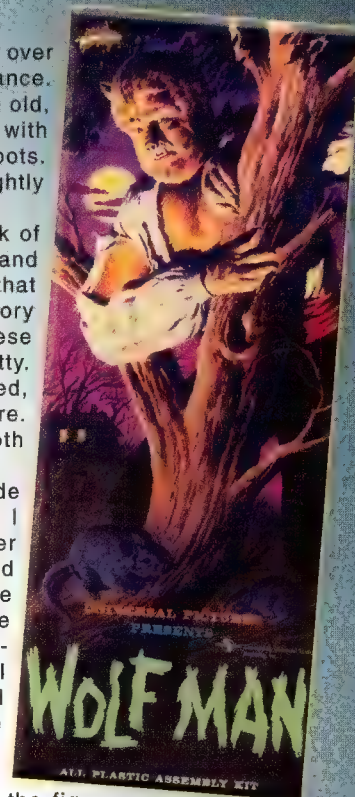
I wanted to do something original to liven up the base, and many werewolf tales have been set in winter. So once the base was painted, I cemented the skull to it and overcoated the assembly with Dullcote. While this application was still wet, I sifted baking soda over it from about three feet, to give the effect of a light covering of snow.

The finished figure was sprayed with Dullcote. Then I applied Testors clear gloss to the eyes and mouth with a brush. This made for a wetter appearance than a coat of Future Floor Finish could achieve.

The Wolf Man was cemented to the base with Testors liquid cement, a slower drying product that gave me plenty of time to position the figure. The rats were attached with superglue. Using a 50-50 mix of matte acrylic gel medium and water as an adhesive for the baking soda snow, I did a little "tweaking." This included the addition of one of the Wolf Man's handprints in the snow on top of the rock behind him, just to add a little interest there. The Wolf Man was up and growling in 35 hours.

This model was entered in:

The "Happy Birthday, BUFF!!!" model contest, held by the IPMS/Fremont Kitbashers chapter on May 18, 2002 in Fremont, Ohio, in the Adult Figures class, category A25 - Sci-fi, horror, ASAT, where it won Third Place.



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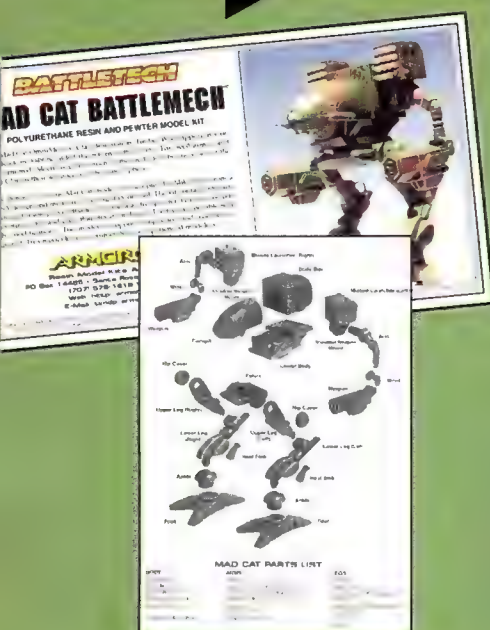


Photo by Dave Bengel © MR 2002

Focusing On:

Diorama Creation

by Fred DeRuvo



Now here is a superbly crafted kit! Many of you are undoubtedly familiar with the BattleTech saga. I've been aware of this particular model for quite some time; however, it wasn't until I attended the GenCon gaming convention that my interest was seriously piqued. Now, of course, for those of you who are into gaming, then this character is probably nothing new for you.

Mad Cat: The Parts

This kit is 28mm (1/60) scale and was sculpted by Mike Biasi. I'm not sure who to compliment more, the sculptor or the folks who did the casting! In truth, this model is wonderfully sculpted and cast. The Pelvis part that connects up and into the Lower Body part is excellent! It gently, but firmly locks into place, yet still maintains the capability of turning so that you can pose your Mad Cat pointing in various directions. All of the resin pieces are beautifully cast. Minute amounts of flash was present on only a few of the pieces. There are 68 parts total, including 34 that are made from lead-free pewter. No base is included with the kit.

Mad Cat: The Instructions

The four-page instruction booklet that accompanies this kit is very well done. Pictures are clear and the exploded diagram allows the modeler to note clearly where each part goes. The instructions also include many tips and assembly techniques as well as options for the modeler.



Left top: The many parts that were included with this kit. **Left middle and bottom:** The parts are very well engineered with lock and key fittings. In the third photo down, this socket allows for the top of the torso to swivel if left unglued.

Mad Cat: The History

Since I had determined to create some type of diorama, the first thing I needed to do was a bit of research on the character itself. That wasn't really that difficult since the Internet is full of sites that cater to this bit of gaming history. I knew, after talking with the folks at Armorcast™ and at my local comic book shop, that I had some leeway with how the kit looked and what the base could look like, but I wanted to try and create something in keeping with at least one of the worlds that Mad Cat is connected to, allowing it to be recognizable to those who are familiar with the game.

Mad Cat: Building & Painting

Before I could really focus on the diorama, I knew that building and painting the kit would have to come first. I liked the box art, so I went for that military type camouflage. I had purchased a can of green spray paint and planned on using my airbrush to add the actual tan camo pattern. What I actually chose to do instead was paint the kit green and then I used Design Master's Home Decor Stain, lightly spraying this over the entire green that had just been sprayed. Green was again used as a follow-up for those areas that appeared too dark after using the stain. Turned out well and the minor details were added with a brush. For those who have an aversion to using an airbrush, on this particular model, I don't believe that I used an airbrush for any aspect of the entire diorama!

Designing the Right Diorama

After doing a bit of research, I decided to throw caution to the wind and opted to come up with my own storyboard, as it were. I decided to blend the old with the new. I wanted an outdoor scene and since Battlemech itself represents a futuristic droid of sorts, then I would offset that with a base that represented something from the past. One day, while hanging out at A-1 Comics, I spied some items from the Mage Knight series. These included Castle Walls, Castle Keep and others. In my mind, the scene began developing for me. Up in the rear, right hand corner of the base, I would put part of a castle. It was perfect. Trees would be on one side and a river would run through the middle of the base/diorama.

Building the Diorama Base

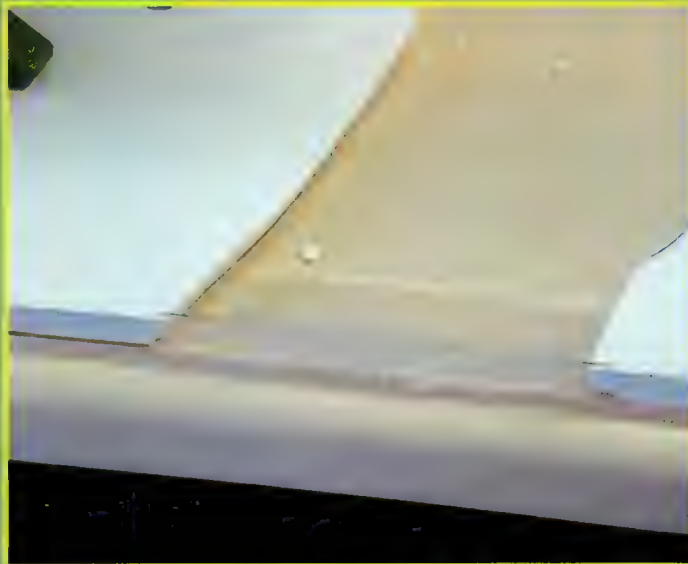
I glued much of the Battlemech kit together after painting it with the flat, base green I had chosen at Home Depot. I was planning on adding a tan camo pattern, washes and detailing later.

Below: Foam Core was used to cover the entire wooden base to add height for the river banks.

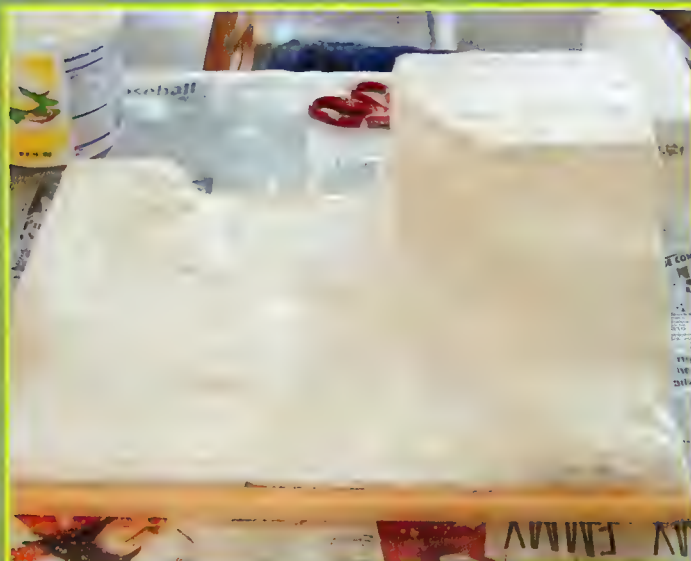


Above: The base and positioning begins to take shape. The ruler represents where the river will flow.

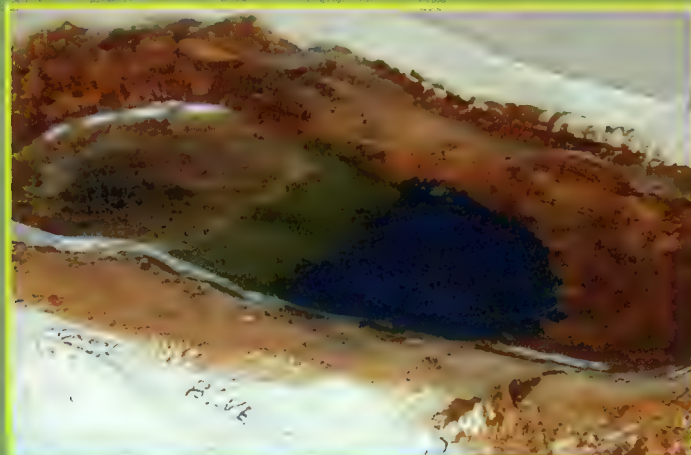




Above Left: The diorama's river is cut out of the foam core. **Above Right:** The edge of the river was blocked off both front and back by a small, clear plastic edge to keep the "water" inside.



Above: The diorama after the Plaster Cloth from Woodland Scenics has been applied. Let dry and go for the landscaping! **Below:** A test for the Illumicraft Wax Gel to see how it would hold up. Different paints were used to determine how they would look through the gel. Ultimately, I opted for the Woodland Scenics' method of painting groundwork.



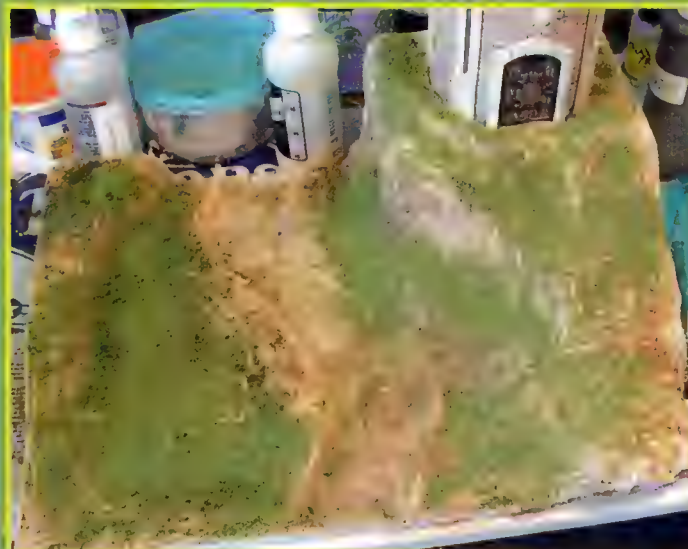
on. For now, I could use the full figure for placement on the base itself as I decided where to put other items.

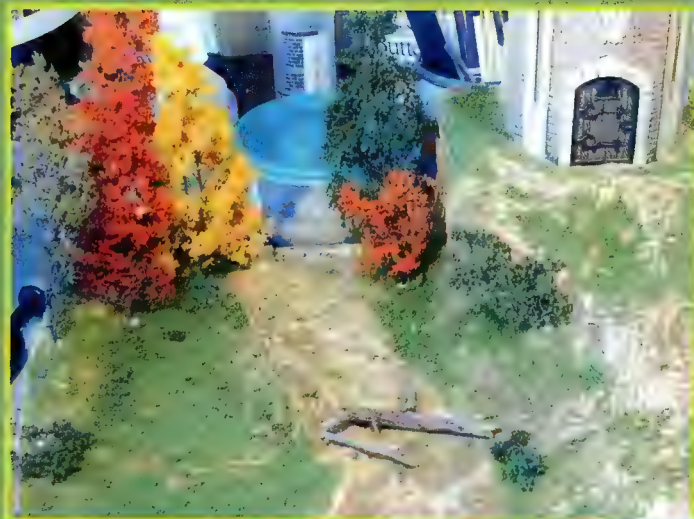
For me, it's always exciting when the base of a diorama begins to take shape because it's there that the story unfolds. Twenty modelers can own the exact same kit and even paint it similarly; however, the base is where the story emerges and each modeler can go wherever he/she chooses to go.

The story that I was creating was definitely beginning to take shape. On the left would be small mountains/hills. On the right would be part of the castle with a path leading to it. In the middle would run the river that I would create and the "action" would be obvious because of the placement of the characters: Battlemech and the individual soldiers.

Landscape Ahoy!

As I've said, creating the base and watching it take shape is probably the most fun for me in diorama-making. It can be easy to overdo it or not place figures correctly. Too much, too little - all of it can make or break a diorama. The temptation I have is to do too much. You know what I mean. We get to adding a little bit of groundwork here, some tallus there and it's all look-





Above: Two photos of the landscaping in progress. You'll note that the photo on the right shows more "clump foliage" and rocks (tallus) that's been added to the base.

ing great. So great that we feel "just a little bit more would be perfect" and then we find out that it's not.

Though I'm not an expert when it comes to modeling or creating dioramas, I've taken plenty of art classes when I grew up and read books on diorama-making by folks who are considered experts, so I know I have more than a basic handle on it. Ultimately, if it looks good to me, then I'm happy with it.

This particular diorama was looking good. Madcat and his men were out on patrol and they came across part of a castle. What should they do? Storm the castle? Destroy it from where they were? Walk up and see who was there and take it from there?

I decided to have them moving toward the castle to see what the scoop was and what they could find. What was in store for them? Who the heck knew, huh? Whatever it was, it was good.

Keeper of the Castle

The diorama base was going to have plenty of items on it to make it come alive: trees, castle tower, tallus, river (made from Illumicraft's Gel Wax), ground cover and numerous items for detailing from Woodland Scenics.

I opted to use Woodland Scenics' Earth Pigment,

thinned down with water, as a basecoat over the dried plaster material. This provides a nice, dirt-like look to the ground. From here, you'll begin to add your layers of color. I then used Woodland's white liquid glue and sprayed the entire base where I would add "grass" or "sand." This would give the elements something to stick to when they were sprinkled on.

I chose Green Turf Blends and sprinkled a number of colors over the ground, careful to not get it heavily in the riverbed. You'll note in the photos above that there are sparse spots where the turf blends did not stick. This is a perfect way to show "rock" coming through the rise.

I used numerous pigment washes from Woodland Scenics (these need to be mixed with water to achieve the wash effect) on the tallus, dirt and grass in certain areas. This provided a bit of a mottled look throughout to avoid that pasteurized look.

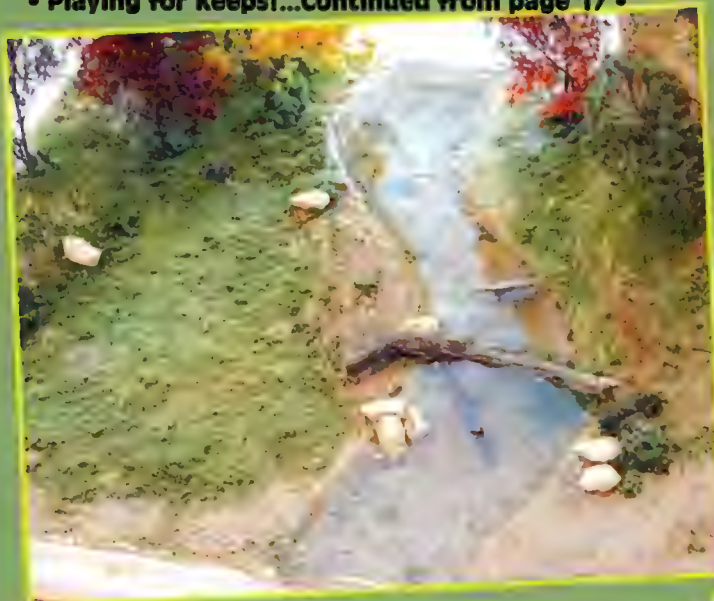
Hey, I got to use the TWIGS from Woodland Scenics as well in the riverbed for logs that had fallen in the river! I knew they'd come in handy one day.

The trees are also from our good friends at Woodland Scenics and they have quite a line to choose from. I opted for these because I wanted more color. Originally, I was thinking of a snow scene, but as things developed in my mind, I decided that an autumn scene

• Continued Next Page •



On the left, we're getting ready to use the Gel Wax that will create the "water" in our riverbed. Photo on the right shows the river after the Gel application. Swell, isn't it?



would provide me with more options and keep the diorama from looking too monochromatic.

The entire landscaping took about 20 to 25 minutes to achieve. I've done this before when I detailed each of these steps in a three-part article way back in issues 31, 32 and 33. Since that time, I've used many of the options available here and there and it's fun to create different looks using different materials. Like anything, it tends to become second nature after doing this for a number of times. I encourage you to try it. You'll see what I mean and you'll be impressed with what you can accomplish. Stop in your local hobby or train shop near you and ask about Woodland Scenic products. If you don't have anything near you, you can always contact them through their website and find out what's near you or what you can do if nothing is near.

A River Runs Through It

The last thing I did was to create the river. I took about one third of the contents of the Gel Wax container and plopped it into a ceramic dish. I placed that on the stove on the lowest setting and let it melt. You'll want to be sure that the wax is nicely and thoroughly melted so that it flows nicely when pouring. You'll be able to tell when you stir it with a spoon. If it glops off the spoon back into the dish, it's not ready yet, but if it runs in a steady little stream off the end of your spoon, then it's ready. A couple of cautions. PLEASE be sure to be careful when using this product and wear oven mitts! There's no point in burning yourself for a model, is there? Also, it might be the wisest thing to have someone on hand with you who can help you pour. I found it easiest to pour the contents into another plastic butter dish, then I poured it into the base area where the river would go. This eliminating the splashing and getting the wax where I didn't want it to go. In other words, it gave me better control. Just be careful...and don't forget to turn the stove off when you're done. Young people, please do not try this without the supervision of an adult and men, your wife will love you more if you clean up after yourselves!

After I poured the wax, I found there was little to do except wait. I filled in a few tiny areas with more gel and then I simply let the wax harden.

Another shot of the river bed after using the Gel Wax. This product was very easy to use, didn't make a mess and began setting up within minutes of pouring. Bubbles can be avoided by thoroughly warming up the wax until it flows easily.

The Waves

As the wax began to harden, I noticed some slight shrinkage near the banks of the river. I decided to cover this with another Woodland Scenics' product used for creating waves. It's similar to Gesso. It has body and can be molded or "whipped" using a knife or popsicle stick. Most rivers or creeks have some type of movement so waves, ripples or an uneven surface should be the norm.

Final Touches

Once I was happy, I set the base aside and completed my Battlemech figure. I sprayed Design Masters' Home Decor Stain lightly over the body to effect weath-



ering, placed the missiles inside their missile launchers and painted the tips of each missile red. The windows in the Battlemech were painted a solid color (semigloss black) and some additional paint detailing added and it was done! This is always the fun part; to sit back and enjoy something that you've worked hard to create. Ah, life is good...

Sources:

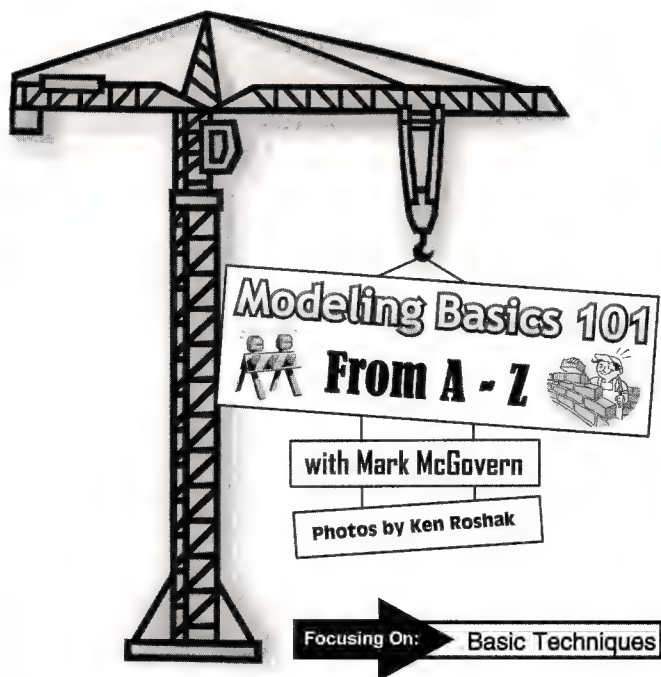
• Illumicraft Gel Wax
(Candle-making supplies)
Tel: 901.324.5883 o Fax: 901.324.5977

• Armorcast, Inc.
(Resin kits & scenery supplies)
PO Box 1485
Santa Rosa CA 95402-6485
www.armorcast.com

• Mage Knight
(Castles and war gaming supplies)
<http://www.wizkidsgames.com/mageknight/>
or your local comic book shop

• Woodland Scenics
(Scenery supplies)
www.woodlandscenics.com





Part 2: Glues, Shaping Tools and Fun With Seams

In Part 1, we discussed how this series came to be. Then we looked at the possibilities for a modeler's workspace. Finally we began the building of the reissue kit of Robin, the Boy Wonder by removing the parts from the sprues and molding flaws from the parts. We discussed the types of hobby knives we would use for these tasks. Now we're ready to glue the parts together - but with what? Like just about every other aspect of this hobby, there are plenty of choices (Fig. 1).

Since we're considering injection-molded styrene models primarily, we'll begin with solvent-type glues. These adhere the parts together by chemically dissolving the plastic. Once the glue dries, the parts have been fused together for a permanent bond.

Tube glues are the best-known plastic model adhesives. A filler is added to the solvent, giving it a thicker consistency. This keeps the glue from being too runny, and also imparts a minor gap-filling quality. It takes a little longer to dry, but this can be an advantage if you're dealing with a tricky parts fit that requires some adjustment after the cement has been applied. Tube glue is great for most model building.

Liquid cement has almost as many uses as tube glues. It's essentially the same stuff, but without the filler. Applied with brushes or syringes, liquid cement does the best job of fusing parts together. If the parts fit well enough, you'll see a little line of liquefied plastic ooze out of the seam as you press them together. Once dry, this line of melted plastic can be scraped off; the seam will be nearly invisible. Liquid cement dries much faster than tube glue, so it's best used on assemblies where parts alignment won't be a problem.

There are other adhesives, which are useful for plastic modeling also. Two-part epoxy resins are adhesives composed of an epoxy and its hardener. When the two parts are combined in the recommended ratio they harden into a solid plastic. Epoxy grips tightly, and forms a very strong bond. It's useful not only where you need great strength, but also where you must join dis-



Model cements (clockwise from lower left): tube glue, super glue & accelerator, liquid cement, white glue and 2-part epoxy.



Above: Light shining through assembly reveals the gaps.

Below: Liquid cement applied with a brush.





similar materials, such as metal to plastic. This stuff can also be used as a clear, glossy finish.

Superglues (the gel types) have much the same applications as epoxies. There are many types of superglue made for plastic models. Like the epoxies, superglues have different setting speeds. You'll learn which you like best with a little experimentation.

To speed up superglue's curing process, one uses an accelerator. After the glue is applied and the parts positioned, the accelerator is sprayed or brushed on the glue. The superglue will cure instantly. This makes it ideal for filling gaps (which we'll discuss later on). Like epoxy, superglue can be used to adhere different materials. However, its bond isn't as strong, nor is it of any use as a clear finish.

Note that solvent-type glues are effective only on styrene model kits. Some injection-molded models are made from ABS plastic, which won't be affected by tube glue. You'll need a liquid cement for ABS plastic (such as was used in early Polar Lights kits). And neither of the solvent-type glues, which are used for styrene models, will work on resin or vinyl kits. Epoxies or superglues are used for these types of models.

There are also adhesives specifically formulated for adhering clear parts that might otherwise be frosted by regular model cements. Some of these adhesives can even be used to make things like small-scale windows or the lenses in a pair of glasses. White glues (like Elmer's Glue-All) do this job almost as well. Diluted with water, white glues make a good adhesive for ground work - natural materials applied to make an outdoor scene more realistic (which we'll also get to later).

When working with these adhesives or any of the substances you're using to build models, please remember: **SAFETY FIRST!** A small circulating fan will help clear away toxic fumes. If necessary, a respirator (available at hardware and home improvement stores) can help protect you from harmful vapors. Remember too, that most of the materials we've looked at are **FLAMMABLE**. Make sure there are no open flames near where you work or store these items.

Let's return to our example. Since I've never built Robin before, I'm going to follow the order of assembly as given in the instructions (using a copy of the original Aurora version, not the lifeless pages that came with Revell-Monogram's reissue). The instructions tell me

Left: The bead of melted plastic indicates a good bond.

to "Cement BODY BACK (#3) and FRONT (#4) HALVES together." I clean up the molding flaws, then hold the parts together in front of my work light. The light shining through the seam shows me where a little sanding needs to be done to make a tighter fit (**Fig. 2**). Lightly sanding with 150-grit sandpaper does the job. In the process, I rough up all the mating surfaces, to improve their bond with the cement. I check the fit often to ensure that I don't sand too much.

The seam between these parts will fall along the shoulder of the torso and run down each side. I'm inclined not to fill it. Why? Because most shirts are made in front and back halves, like the model, and have seams in the same areas. So I lightly sand the outer mating surfaces of the parts to round them off, making them look more like cloth. Then I run a bead of tube glue along the inner edge of the mating surfaces and hold the parts together with rubber bands. Once the assembly is dry, I'll go back and deal with the unwanted seams on Robin's collar and belt.

The next two parts to join are the FACE (#1) to the BACK OF HEAD (#2). For this assembly I'll use liquid

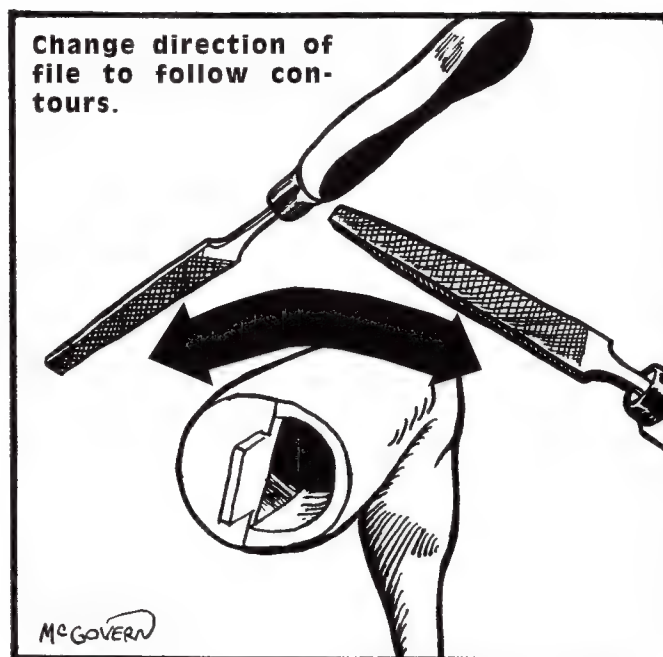
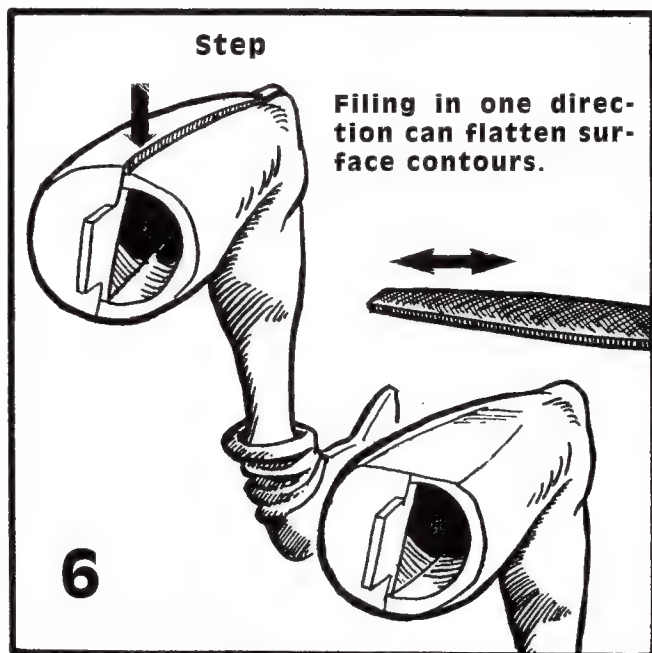
Hobby files come in a variety of shapes.



cement, because I don't want any trace of a seam on Robin's head. I hold the two parts so there's a tiny gap between them. Then I touch a paintbrush loaded with the liquid cement to the seam (it might mar the surface of the model a bit, but that can easily be sanded smooth later) (**Fig. 3**). Capillary action draws the cement along the seam. Then I push the parts together.

I work all around Robin's head this way. Sometimes I must pry the pieces apart with the tip of my hobby knife to make room for more cement as I go. Once finished, about 30 seconds of finger pressure is all I need to get a good bond; the little ooze of melted plastic along the seam confirms this (**Fig. 4**).

Following the instructions, I assemble the rest of the model. Always trying to think ahead, I keep several subassemblies separate, so I won't have to mask them when I paint. These are: Robin's torso (with cape attached - easier to paint the cape that way), head, arms, trunks/legs, feet, small electronic switch box, flasks, and large electronic box. The molding flaws have been cleaned off all the individual parts that weren't used for these assemblies, and have been set aside for painting.



Although there were some seams I wanted to keep, there were others I didn't want. We'll remove them using shaping tools, beginning with hobby files (Fig. 5). These are made by a number of manufacturers and come in many shapes and sizes. Often, you can find a package containing differently-shaped files and a handle. These are very fine files; you'll find them in hobby or craft stores (not Home Depot...).

For finer work, you'll need some sandpaper. The wet-or-dry type comes in grits ranging from 250 (coarsest) to the thousands (unbelievably fine grit). I find 400-grit is the finest I need for most work. I'll go to 600-grit where I need a really smooth look for spacecraft hulls and the like. I only use those thousand-grit papers for polishing car finishes and clear parts. Wet-or-dry sandpaper can be purchased in packages or single sheets at hobby and hardware stores. Auto-supply stores carry the really fine grits.

Let's put these tools to work on Robin. I suggested in Part 1 that most of the molding flaws on parts could be removed with your hobby knife. However, that's rarely enough to provide a clean appearance. Often a little filing and sanding are in order.

Sometimes a step is unavoidable when two parts are assembled (Fig. 6). The step results when the two shapes don't match properly. You might have been able to get one side of the assembly to fit okay, but not the other. Then you'll need to file the step down until the two parts are level.

The shape of the file you use will depend on your preferences and the contours of the area you want to level out. The important thing is to use your file with a light touch - it's really easy to chew into the plastic, or to flatten a rounded shape. Try to follow the contour of the assembly as you file, and keep checking the surface. If you hold the assembly so that light reflects along the seam, you'll be able to see when the tooth marks from the file are running continuously over it. That's when it's time to stop.

The marks from the files will show up under your

paint, so you'll want to sand them off. Or maybe you scraped the seams or molding flaws with your hobby knife, and still have some rough spots. Either way, this is a job for sandpaper.

I start by tearing a small hunk, maybe two inches square, off my sheet of wet-or-dry sandpaper. If the flaw is pronounced, I'll begin with the coarsest grit, the 250. First I mark the back of the paper with a pen, so I'll know which paper is which (unless, of course, the piece I tore off has the grit number printed on the back). Then I dip the paper in a little water - I keep small containers, such as yogurt cups, handy for this sort of thing. I blot off the excess water on a paper towel, then sand the flaw. (I used the bold type on these items because they will be useful for you to have on your workbench sooner or later).

As I work I wipe off the mixture of plastic dust and water, called slurry, off the model so I can see how I'm progressing. To keep the slurry from clogging it, I frequently rinse the sandpaper in water. At the same time, I check my progress to avoid sanding a depression into the part. Also, I am careful not to sand away the detail or flatten features like the folds in clothing. To that end, I try to keep the sandpaper from straying too far from the area I want to smooth.

Once the flaw has been sanded out, I'll go over it again with the next finest grit, the 320. In order to tell if I've removed all the previous sanding scratches, I sand in one direction only with the 320-grit paper. When I see that all the scratches are running in that same direction, I know that the 250-grit sanding scratches are gone. Then I move on to the 400-grit paper, this time sanding in a different direction from the 320-grit.

Whew! This part of the job is a lot of work. And yet, for all that filing and sanding, I see that Robin's still got some gaps and voids that the shaping tools couldn't smooth over. We'll cover that problem - literally! - in Part 3: Filling Gaps and Solving Fit Problems.

Goodies & Gadgets

Focusing On: Product Review



MAGEYES™

Here's a company that has been known for a while, but when we stopped by their booth at the recent RCHTA show, they had a product that was fairly new to us called, HatEyes™.

HatEyes clips on the front of your baseball cap bill and is adjustable to fit your eyes and head. Both products shown at left have lenses (available separately) that are interchangeable, with magnifications starting at 1.6 (working distance of approximately 10"-14"), 2.0 (working distance of approximately 10"-12"), 2.25 (working distance of approximately 7"-10") and 2.75 (working distance of approximately 4"-7"). Lenses can be used for either MagEyes or HatEyes.

Both MagEyes and HatEyes are lightweight and provide optimum clear vision, allowing the hobbyist to zero in on small items during painting, sanding, or when involved in other aspects of modeling that require close-up vision.

For more information on these items, check them out on the Internet at www.mageyes.com

DESIGN MASTER SPRAY STAINS

No, you're not seeing double. We wanted to run this again because after we utilized it in the article for the BattleMech (Playing for Keeps!) that appears in this issue, we felt we needed to clarify something for you. When this product was provided to us for use and review, we were told that it was replacing "Blackwash," another product that we routinely used as a spray wash. It was a lacquer-based, thin spray that went nicely into the crevices. While it tended to darken the overall surface that was being sprayed, it mainly located itself in the low spots creating natural-looking shadows.

This particular product, Home Decor Stain, works nothing like Blackwash. This product is designed to be a stain, not a wash. We found out the hard way, but fortunately, we were able to work with it and correct what we thought would be a wash, by lightly re-spraying (misting) some of the original color over the stain. Worked out in the end.

Unfortunately, Blackwash is no longer available and we were told that it was simply not cost effective to continue producing it, hence it was eliminated. For more information on the complete Design Master line, check with your local art store or head on over to Design Master's Internet site, which can be found at: www.dmcOLOR.com



ACRYLIC PAINT SETS

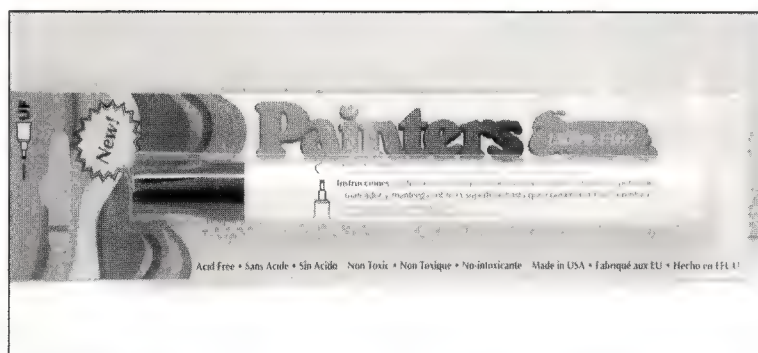
Here's something we came across at our local Michaels Art & Craft store. Have you ever wanted to try those bottled acrylic paints, but you'd rather not have to buy a bunch of different bottles before you've had a chance to try things out? Well, with these, you can purchase different sets of Delta Ceramcoat and Americana acrylic paints that come in a variety of sets that will allow you to do just that.

You'll note in the picture that the following sets are available:

- Americana Pastel
- Delta Ceramcoat Victorian
- Delta Ceramcoat Basic
- Delta Ceramcoat Rich Vibrant
- Delta Ceramcoat Metallics
- Apple Barrel 24-color set of Acrylic Paints



Each little plastic bottle is approximately 1.3 ounces and each set includes a brush. For those who have been thinking about wanting to give these paints a try, this may be the best way to go economically. For more information and availability, visit your local craft outlets or try: <http://www.ceramcoat.com/> or <http://www.decoart.com/products/>



PAINTER PAINT MARKERS

So, you've been gearing up to do that Spider-Man kit upcoming from Polar Lights and you're wondering exactly how you will create the lines in Spidey's costume without it looking ragged? This product may just do the trick.

These paint markers are produced with a number of different size points, allowing for a variety of uses for

the hobbyist and crafter and are available in 26 bright colors including 4 popular metallics.

Painter Paint Markers from Hunt are Certified Non-Toxic by Art and Creative Materials Institute and have the following advantages:

- Quick and easy coverage so there is no mess
- Decorates most surfaces
- Acid free Paint
- Nontoxic and no mess makes it ideal for kids' crafts
- Available in Fine, Medium, and New Calligraphy Point
- Also available in 5-packs
- Replaceable nibs

Painters can be used on most surfaces from wood, pottery, photos, plastic, glass, foam board to dozens of everyday items. For more information on these and the full line of Hunt craft and hobby products, go to: www.hunt-corp.com





Focusing On: Industry News

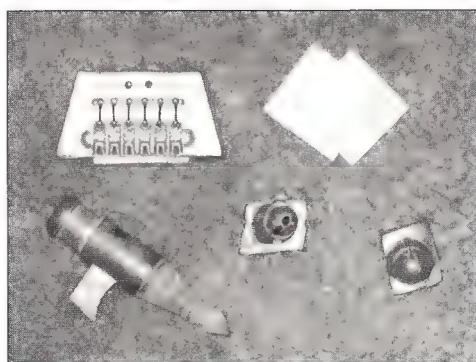
Over the last couple columns I've offered a brief overview of the science fiction models available as mass-market styrene kits and limited distribution resin garage kits. But there is another aspect of this hobby that falls somewhere between the styrene and resin kits - the aftermarket parts. Aftermarket parts allow you to detail, modify and correct the problems of existing kits in a cost effective manner.

There are generally four types of aftermarket parts: decals, photo etched brass, resin cast parts, and lighting kits. These have been used for many years in various parts of the modeling hobby. Military and railroad modelers have been using aftermarket decal sheets to customize their airplanes, locomotives, ships and autos. Photo etched brass is often used to add detail to airplane cockpits and ship decks. Resin parts offer more accurate details such as fuel tanks, engine details and diorama enhancements. Finally, lighting parts have been used to illuminate dioramas, railroad layouts, airplane running lights and automotive lighting. It was just a matter of time before the aftermarket industry crossed over into the world of science fiction modeling.

As best as I have been able to tell, the earliest science fiction aftermarket parts were introduced in the late 1970s for the AMT Star Trek Kits. Paul Newitt produced a lighting kit for the original 18" TV Enterprise, allowing you to add blinking running beacons, simulated rotating nacelles and internal lighting to the ship. Paul later produced a circuit board for lighting the Motion Picture Enterprise. These were sold in conjunction with

Newitt's legendary model building guidebooks, the Star Fleet Assembly Manuals, essentially making Paul one of the "god-fathers" of sci-fi modeling.

Later in the mid-1980s, Lunar Models produced two resin detail sets for the Motion Picture Enterprise. Sculpted by Thomas Sasser, these parts allowed you to correct the engine details, add a shuttle bay and botanical garden, correct the kit's bridge errors and more. Lunar also offered resin detail kits for converting the 18" TV Enterprise kit into the pilot versions of the ship as well as a more accurate version of the ship as depicted during the production run of the series. These parts included accurate nacelle caps, sensor dishes and bridge details. All these detail kits are still listed as being available on the Lunar Models website.



Comet Miniatures' Robby the Robot detail kit with a better faceplate and a blaster!

The first aftermarket Enterprise decal sheets were designed by Shane Johnson and produced by a company called Decalex in the late 80s. Shane is well known as the author of "Mr. Scott's Guide to the Enterprise." His decals included detailed markings for the Enterprise and several other Constitution ships that were depicted in the original series. Included were markings for the hull lettering, windows, the underside of

the secondary hull and more. Later, in the 1990s, a company called Webgames produced a series of decal sheets for the 18-inch and 22-inch Ertl Enterprise kits, as well as the Ertl Movie Enterprise and the Enterprise D. More recently, a number of companies have created decal sheets for virtually every styrene and resin Star Trek kit on the market. Most of these are available through Federation Models' website.

The current leader in resin aftermarket parts for Star Trek kits is Don Matthys of Don's Light and Magic. Don has produced a series of individual parts for many of Ertl's model kits, including the 18 and 22 inch TV Enterprise, the Movie Enterprise, and many other Trek kits. The quality of Don's work is among the best on the market and his customer service is the finest in the hobby. His products can be viewed on his website or purchased through Federation Models.

Aftermarket parts are not limited to just Star Trek models. There are quality parts available for almost every science fiction kit produced. As soon as a new kit hits the market, someone is producing parts for it.

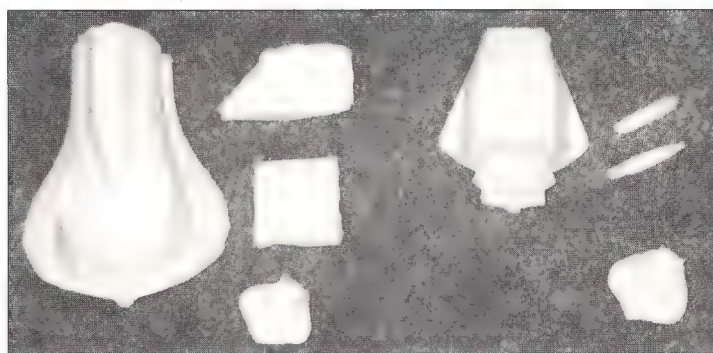
Star Wars model builders will appreciate the parts produced by Jack Smith's Falcon Parts. Jack has created a number of kits to correct the problems in the MPC/Ertl kit. His "side panel kit" fixes the inaccurate vertical profile of the model. The landing gear kit adds the two missing landing gear bays and accurate footpads. Jack also produces a cockpit kit that reflects the movie set. Visit the Falcon Kits website to purchase these parts.

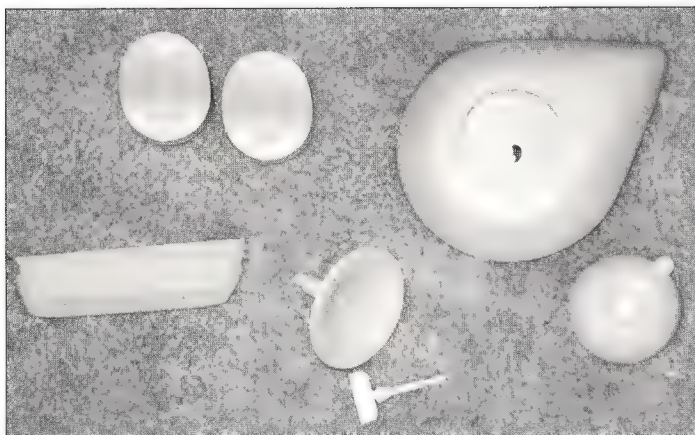
Millennia Models International has produced a photo etched set of grills for the Millennium Falcon. This 27-part kit includes both resin and brass parts for the 6 circular grills on the topside of the Falcon. These are available through Federation Models.

If you are a Battlestar Galactica builder, you will want the Viper detail parts produced by MMI. They offer a variety of pilot figures, landing gear, cockpit details and a launch rail. Again, visit Federation Models to locate these parts.

The Jupiter 2 kit from Polar Lights was one model that received a lot of attention from the aftermarket producers. Tango Papa produced a decal sheet designed by my friend Jim James that featured plenty of interior details. D.F. Howard created lighting kits

Seaview conversion kits. Rebellion Creations kit is on the left. The Skyhook Models version is on the right.





Above: Aftermarket parts for the 1st TV pilot version of the Enterprise. These are produced by Don's Light and Magic for the 22-inch Cutaway Enterprise kit.

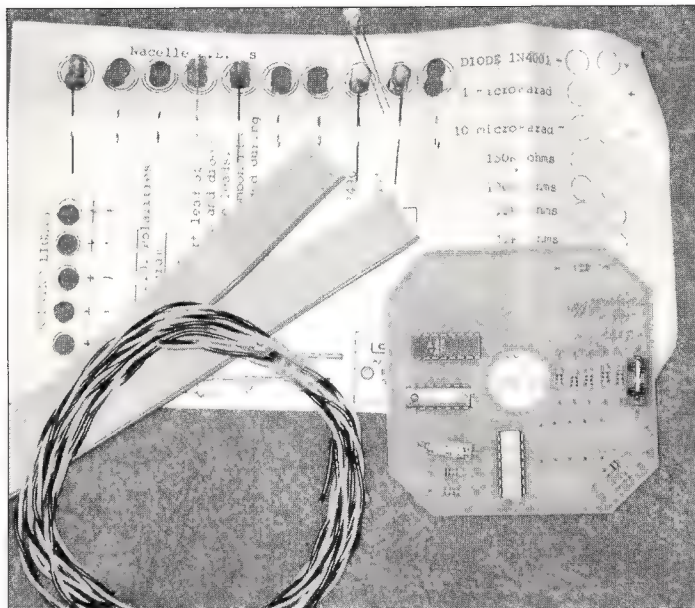
for the fusion core and dome, as well as a sound unit and display box. Skyhook Models marketed accurate seats to replace the "park bench" chairs on the flight deck.

Skyhook Models has also introduced a resin aftermarket kit for the Ford Futura concept car that has been reissued by Revell/Monogram. With this kit, you can recreate the classic TV Batmobile as designed by George Barris. The cool thing about this kit is that it is more accurate than the old Aurora model from the sixties. The upcoming Polar Lights Batmobile is based on the car as depicted in the comic book, so the Skyhook conversion kit is the way to go if you want to create the TV Batmobile.

Do you have the Space 1999 Eagle that was recently reissued by Ertl? If so, you'll want the detail kit produced by Small Art Works. This includes new landing pads, an accurate nose, reworked frame, and more.

Robby the Robot was one of the better styrene model kits to be produced for science fiction builders. Polar Lights did a fine job of creating an accurate model, but there is plenty of room for aftermarket parts. Comet Miniatures in England has a detail kit that replaces the faceplate panel and the sensor "ears" with white metal parts. The detail kit also includes a blaster. The Polar Lights kit simply reused the base from the Lost in Space Robot, so Skyhook Models produced a custom Robby base. Jimmy Flintstone offers an Altaira figure in scale with Robby as well as custom legs based on the movie poster art. Charles Hroch has sculpted a "Space Babe" also based on the poster art. Finally, Creature Arts offers a Forbidden Commander figure in scale with Robby. The Space Babe and Forbidden Commander are available through my own CultTVman site.

And just to give you an idea of how fast the garage kits producers respond, there are already a number of aftermarket kits available for the recently issued Polar Lights Seaview. The styrene model, a reproduction of the original Aurora kit depicts the submarine featured in the Voyage to the Bottom of the Sea motion picture. There are two kits on the market to convert it into the television version of the sub. Rebellion Creations' kit is a solid resin bow replacement that comes with a replacement sail and a small Flying Sub. This replicates the shape of the bow as well as the 4-window viewport. You have to cut off the front end of the sub for this kit. Skyhook Models offers a different kit that slides inside the bow of the existing model to give you a bay for the Flying Sub and an accurate 4-window viewport. This also comes with a miniature Flying Sub. The Skyhook kit is easier to



Above: Paul Newitt's original lighting kit for the 18-inch AMT Enterprise. This was produced in the late 1970's.

install, but the Rebellion kit offers a more accurate hull shape. Take your pick and break out the putty!

This is just a small selection of the aftermarket parts that are available for science fiction model builders. A search on Google.com will help you locate any of these products and many more! As with most garage kits, availability may be limited. Buy it when you see it or you may never see it again!

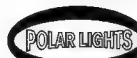
Web resources:

- Comet Miniatures: www.cometminiatures.co.uk
- CultTVman: www.culttvman.com
- D.F. Howard Enterprises: www.dfhoward.com
- Don's Light and Magic: www.culttvman.com/matthys.html
- Falcon Kits: www.falconkits.com
- Federation Models: www.federationmodels.com
- Lunar Models: www.lunarmodelsonline.com
- Millennia Models International:
www.coldnorth.com/millennia_models
- Rebellion Creations: www.coam.net/~rebellion
- Skyhook Models: www.skyhookmodels.com
- Small Art Works: www.smallartworks.ca
- Tango Papa: www.tangopapadecals.com



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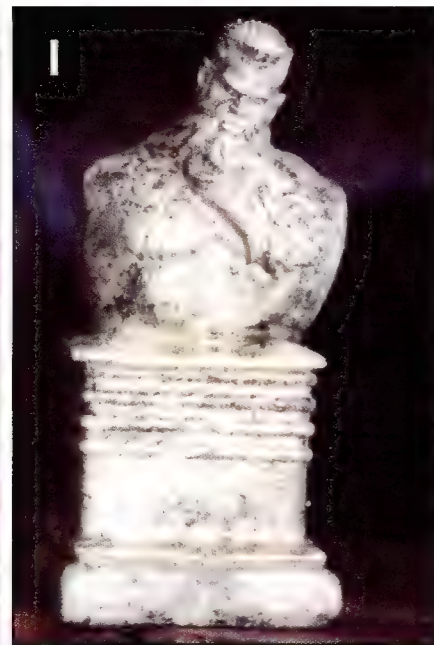
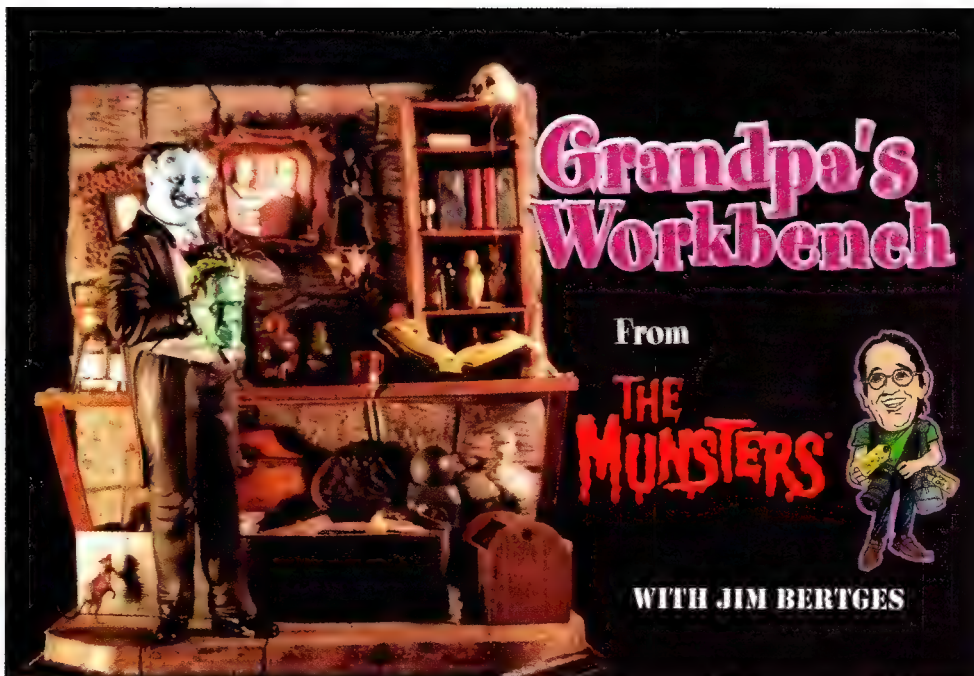
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When I first saw Jimmy Flintstone's Grandpa Munster kit, two thoughts immediately came to mind. First was, "I wonder what Grandpa is drinking." And the other, "Whatever it is, I'll bet he made it himself." That's when the idea for this display base was born. I wanted to show that spot down in the Munsters' basement where Grandpa made his special brew. I also saw this as an opportunity to venture into territory usually covered by our own Glue Queen and demonstrate how dollhouse items and other miniatures could be used effectively in a modeling setting. The first thing I had to do was gather my materials - so the search began.

As I've said here before, I am an inveterate pack rat, saving and collecting all kinds of odds and ends with the thought that, "Maybe I can use that for something." I started digging through my boxes, drawers and jars for appropriate items to clutter the old vampire's workbench. I found tiny bottles and vases, things that came from gumball machines, small shampoo and perfume bottles, tiny toy guns, a GI Joe hand grenade, an old coffin and a really nice little copper pot. Of course, that was just the beginning, but it was a good start and I was ready to start the basic structure to display all these newly discovered goodies.

Creating the Structure

For the basic stone basement floor, I pulled out the three interconnecting bases from the Polar Lights Three Stooges kits. Then I grabbed a 9x12 piece of Balsa Foam I'd been saving to use as the back wall. I went to Michaels craft store and purchased a

Focusing On:

Diorama Detailing

wooden plaque to hold the whole display and a strip of balsa wood to use as supports for the bench itself. For the surface of the bench I used a small piece of hardwood shelving that was about two and a half inches wide. With all the basic pieces in place, I started putting everything together.

I first carved the Balsa Foam to create the stonewall backdrop. This technique has been discussed many times in these pages, so I won't go into detail about it here. The plastic bases from the Stooges kits had to be narrowed by about an inch in order to fit on the wooden plaque. And the strip of shelving had to be widened to be able to cover all the items I planned on stashing beneath the bench. Using a cut off wheel in my motor tool, I carved lines down the length of the bench surface to give it the appearance of individual planks. The motor tool was also used to distress the bench top somewhat to give it a used look. I also carved a groove into the Balsa Foam wall that would support the bench top. These parts were fully painted before assembly so I would be sure to reach every difficult nook and cranny. The parts were assembled to the plaque, which had been painted black, in a variety of ways. The floor was attached with glue and wood screws. Then I drove six finishing nails into the plaque just behind the floor, added some white glue and pressed the Balsa Foam wall down snugly in place. The bench top and supports were also attached to the wall with white glue. Once all that was

• Continued Next Page •

• **Grandpa's Workbench...Continued from page 27** •

done, the bench was ready to be cluttered with all Grandpa's tools and brewing accessories.

The main things I'd like to emphasize in all of this are: one, if you have something in mind that you want to use, but you can't find it...make it; and two, whatever you're using whether it's a doll accessory, a toy from a gumball machine or something you've created from nothing, treat them all as if they were parts of a model...remove mold lines, add a bit of paint, give the pieces a realistic look so they fit in with what you're trying to accomplish. Too often a modeler will find a very nice looking dollhouse accessory and put it into a diorama as is, without putting any work into that particular piece. What happens is that a bright, shiny piece stands out from the rest of the scene and appears unrealistic when compared to the overall effort. Things like this can knock an otherwise award winning diorama or scene down a notch and lessen it in the eyes of the average viewer or even a contest judge. Take the time to make sure everything in the scene fits in and lives up to the effort you've put into the whole piece.

Under the Bench

So, I figured the Munsters, like most of us, would use at least part of their basement for storage of stuff that they no longer wanted to keep upstairs, but weren't quite ready to throw away. Many of these items found themselves tucked away neatly under Grandpa's workbench.

Photo Captions

• **Photo 1A:**

A variety of items from a number of sources went into creating this scene for Grandpa Munster.

• **Photos 1 & 2:**

There's a bust of Ivan the Hairy, which was made from



the head and torso of an old action figure, a couple of pieces of Balsa Foam and the bottom half of a hotel shampoo bottle. Speaking of shampoo bottles, there's an urn containing somebody's ashes that was made from a different one with a family crest and name plaque added for looks.

• **Photo 3:**

What workbench would be complete without a toolbox? I cut the parts for the box from a thin piece of wood and scrounged tools from some action figures; then with a bit of paint and glue, there's a box full of pry bars, hammers and wrenches.

• **Photo 4:**

This coffin started life as a promotional piece from some movie or another; it's too small for Grandpa to actually use, but it makes perfect storage for his back issues of Famous Monsters, Monster Times and Modeler's Resource! The coffin was used as is, but its contents were created on that marvel of the modern age, the home computer. I scanned in a number of magazine covers, reduced them to proper size and printed them out. Of course I just used the covers for the tops of the stacks, everything underneath was made from an issue of Daily Variety meticulously cut into 1x1 1/4 inch rectangles and tied together with dyed kite string.

• **Photo 5:**

Other items under the bench include a dueling pistol on a plaque (the pistol came from a

gumball machine, the plaque - Balsa Foam), an old coat of arms, a bone and a couple of rats from the Monster Customizing kits and an unfortunate little fellow that Grandpa seems to have trapped in a beaker of some sort (he's probably



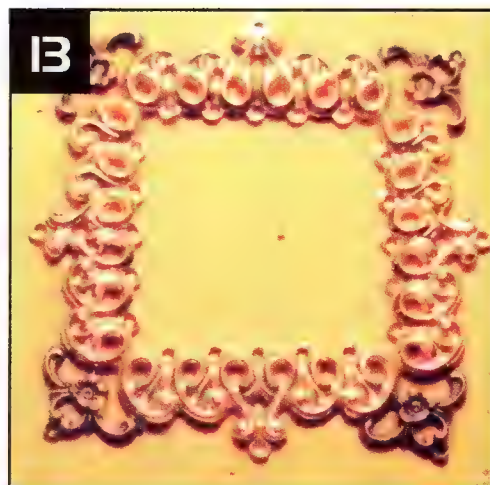


one of Marilyn's unlucky suitors and Grandpa's just teaching him a little lesson).

Up on Top

• Photo 6:

Everything on the bench got "dirtied up" a bit. There's that copper kettle with its bottom blackened and the top covered with dried on goop from Grandpa's previous brewing sessions. There's also a



canopic jar from a mummy action figure with its "mummy dust" spilled out.

• Photo 7:

Grandpa's recipe book, held open to the page on "Frothy Bat Delight" by a pair of skeletal bookmarks that came from the Monster Customizing kit.

• Photo 8:

The bat perch before and after - made from a bit of coat hanger wire, a couple of beads and a bent paper clip. It's the perfect place for Grandpa's pet, Igor, to hang out.

• Photo 9:

Cobwebs on the skull were made by stretching strands of tacky gloss white paint over the skull and letting them dry in place.

• Photo 10:

The bookshelf holds a number of items including a box of cigars, bottles of ingredients (all from gumball machines, but with small decals added for labels and a coating of Future acrylic for shine), more books on better brews and potions and a hand grenade.

• Photo 15:

The finished frames were painted brown and weathered slightly.

And so Grandpa hoists his mug of Frothy Bat Delight and wishes good health and long life to all the readers of Modeler's Resource!

While working on this piece, I really had fun carving things from Balsa Foam. I discovered it was useful for much more than making walls and the like. If you are interested in trying your hand at this material, you can contact **American Foam Technologies** at 800-344-8997 and for \$5 they will send you a sample pack of three different densities of Balsa Foam. The pieces measure about 2 1/2" by 3 1/2" and are about a half-inch thick. They're not really big, but they'll give you an idea of what it's like to work with this interesting modeling material.



The Joys of Balsa Foam

• Photo 11:

To help fill Grandpa's bookshelf, I glued three small strips of Balsa Foam together and carved a set of dummy books.

• Photo 12:

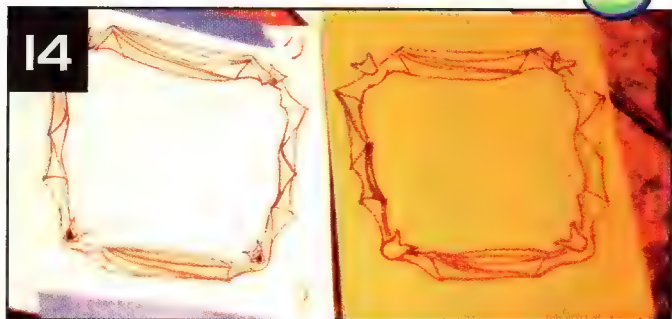
The top portion of this jug, including the cork was carved from Balsa Foam; the bottom is the cap from a water bottle.

• Photo 13:

To use the empty space on the back wall, I downloaded some Munster photos from the Internet and created frames from Balsa Foam. One was made from jewelry findings glued to the foam, then the foam was carved to match the contours.

• Photo 14:

The other frame was



Skywalking to



Recreating a Star Wars® Scene - Part Two

Tackling a boxed diorama-modeling project requires you to have some working knowledge of basic fabrication and woodworking skills, 3-D design, figure or vehicle conversion and miniature stage lighting. Utilizing such a repertoire of artistic skills makes creating a box diorama an intensive model building experience.

Last issue we walked through a step by step method of designing the Star Wars Cantina as a miniature "movie set," fitting it into a restricted view, forced perspective box and inserting this assembly in a custom built outer case. This was quite an involved modeling project within itself. But that was only the beginning. Follow along as I clashed with one of the most difficult challenges in miniature that I had ever attempted.

Lights, Sound, Action!

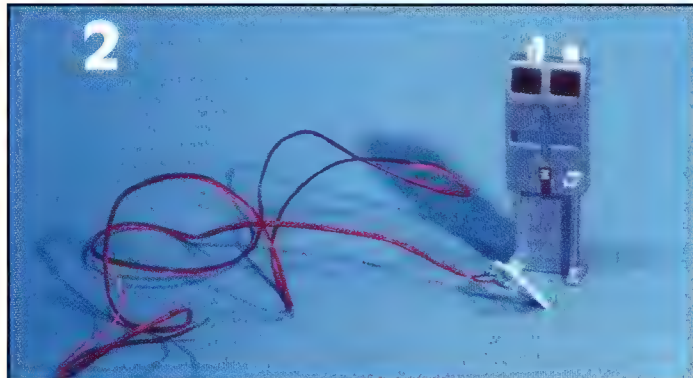
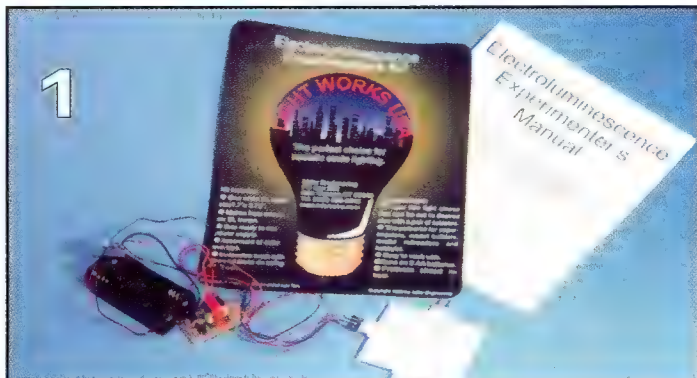
Ray Anderson described in his book, *The Art of*

the Diorama, lighting box dioramas is like lighting a theatrical stage. In both situations color is used dramatically to create atmosphere and influence the viewer's mood. Renowned diorama builder Shep Paine wrote in his book (*How to Build Dioramas*) this required lighting system "is both an awful nuisance and a golden opportunity."

My Star Wars Cantina scene was to be a dark bar, crowded with bizarre creatures where a confrontation between customers became the center of interest. Like the real thing, the miniature set had to convey a feeling of "...watch your step. This place can be a little rough." Limited overhead room lighting, odd niches of colored light and individual table lighting dominated the full size movie scene. To further complicate matters, I'd decided to include an enclosed soundtrack system with the Cantina band playing a familiar tune. There's nothing like biting off more than you can swallow at one time.



with Hilber Graf



the Cantina

Focusing On: **Boxed, Lighted Diorama**



Incandescent or Fluorescent? Battery or 110 volt?

Referring to my spiritual mentors, I thoroughly read the lighting technique chapters in both Anderson's and Paine's books. Each had a different approach to lighting box dioramas. Ray preferred to use individual fluorescent tubes to illuminate areas of the interior scene. Shep, while often using a fluorescent for overall lighting, employed miniature incandescent spotlights. To this approach he added individual miniature bulbs for special effects, such as burning candles. Both gentlemen recommended 110 volt as a power source, assembling an electrical system including a ballast transformer and incorporating inline resistors to protect miniature light bulbs from burnout. Their reasons for their techniques were predictability and longevity of the system.

This seemed more complicated than I wished to do. Plus, I wanted to use some special light components I'd recently discovered and a miniature digital sound card, which required a battery power source. To this, I was to add a small 6-watt fluorescent for a portion of the Cantina. I almost heard the ghost voice of Obi-Wan behind me shaking his head and warning, "No Luke...You're not ready. Use the Force instead." Here was my procedure, which you can call...

Miniature Lighting for Dummies

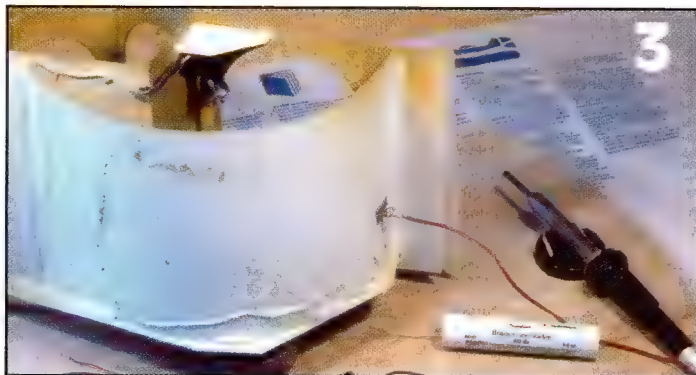
A mini fluorescent light was installed during construction of the inner diorama box. Holes in the box top were cut where I desired the light to shine into the scene. This fixture was already wired and required only an inline single pole switch to be added to the light cord so I could turn the fluorescent on from outside the box.

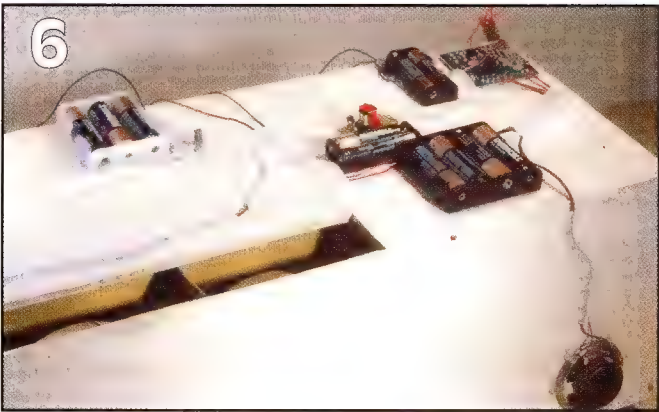
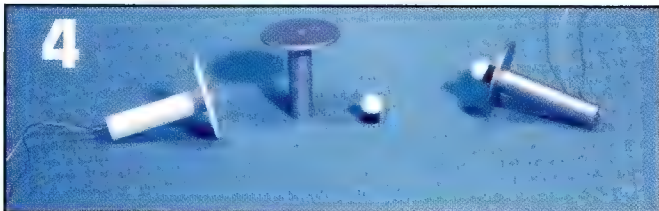
A standout light source in the film's Cantina was a fluorescent over the beverage bar. This is a hard effect to recreate in miniature. A trip to my favorite local model railroad shop rewarded me with the discovery of a terrific product. Miller Engineering produces a device called an Electroluminescence Experimenters Kit, consisting of a battery-operated light sheet known as an EL lamp (*Photo 1*). EL lamps are used to illuminate such items as laptop computers, pager displays and faces of watches. EL lamps are thin sheets, only .008" thick, constructed of a phosphor layer sandwiched between two conductive layers. The front layer is clear transparent plastic, coated with a very thin layer of tin oxide and can be easily cut into shapes by a scissors or sharp hobby knife. Power is applied and the EL lamp produces the cool white color of fluorescent lights, which is very useful for lighting models of buildings or special

effects, like spaceship warp drive engines or instrument control panels. The lamp is powered by AAA batteries, the power passing through a small circuit board which connects to the lighting sheet. You can buy EL kits online by going to the company website at www.microstru.com or write to them at **Miller Engineering, P.O. Box 282, New Canaan, CT 06840**.

I fabricated an overhead lighting panel for the bar out of scrap plastic sheet. Then I cut the EL sheet to fit into the underside of the overhead. A wiring hole was drilled into the ceiling above the bar, where the EL lamp wiring passed through to circuitry attached on the topside of the inner box. A switch was included in the kit, but I needed to extend the wiring to connect to the outside case. A word of warning: while the input voltage is only 3 volts DC, once the power passes through the circuit board the output voltage is 135 volts AC! There is little risk of danger, but if you touch the exposed leads or EL lamp while the power is on you will "feel the Force," so to speak. Trust me. I nearly illuminated myself during construction.

Everybody probably remembers C3PO tripping the droid detector in the bar entrance, prompting a response of "we don't service their kind here." Hasbro produced a 1/18th scale Star Wars Power of the Force action figure of Wuher, the bartender, which included the droid detector. I lined the hollow inside with shiny aluminum foil, then sliced open the light panels and covered the holes with colored transparent plastic sheet. Rummaging through my electrical parts box, I found a pair of blinking LEDs. These were wired in parallel, glued to a plastic sheet holder and





attached inside the detector so the LEDs would shine through the light panels (*Photo 2*). A pair of miniature 3-volt battery-operated spotlights, made by LeMark to illuminate tiny Christmas village decorations, were selected to light the bar entryway and the bandstand behind the bar. I then wired these items through the bar set walls and up through holes in the inner box to a battery box and switch attached on top (*Photo 3*).

Even though the power requirements of the EL lamp and these lights were the same, for some reason they couldn't be wired to the same battery box and work properly. The power drain of so many parts may have been the culprit. I ran into this problem over and over as I continued to add more electrical components to the diorama. Evergreen Scale Models styrene tubing and sheet were used to scratch build three tiny cocktail tables. Cannibalizing some HO scale street lamps gave me great little lights for each table (*Photo 4*). However, their bulbs were 5 volt, making them incompatible with the 3-volt components already installed. I tried substituting 3-volt bulbs, but their light output was too dim. I could find more 5-volt bulbs in my electrical stock and I didn't want to spend more time and money attempting to locate them elsewhere, so I was stuck with what I had. Feeding wires through holes drilled in the floor, I ran them up to yet another battery holder and switch on the inner box top. And it happened again for similar overhead table lights used in Han Solo's private booth and elsewhere. The electrical setup was appearing cluttered and amateurish. And it was to get even sloppier.

I was dead set on adding a digital sound card system I found at Radio Shack. A prewired Digital Voice Recorder, product #276-1326, was capable of recording 20 seconds of sound and ran off of batteries (*Photo 5*). I'm told this particular product has since been discontinued, but Radio Shack has recently substituted a similar digital recorder kit. It was simple to record the Cantina band sound track off of a CD player by holding the kit's tiny microphone in front of the speaker. A short recording, but I manually lowered the volume on my player as the time ran out, so the ending was clean. The band sounded terrific. A speaker hole was previously cut into the back of the diorama and I mounted the kit's speaker there, attaching the recorder circuit board, switch and battery holder on the diorama boxtop. Unfortunately, this system ran on four AA batteries, a total of 6 volts, which was not compatible with my miniature 3-volt and 5-volt bar lights! Attempts to locate upgraded bulbs were fruitless, so I was forced to add another separate electrical setup on the diorama box (*Photo 6*).

By this stage of the project I was feeling electrically inept. The wiring was a cartoon-like mess, but it worked (*Photo 7*). And once the box was fully assembled the wiring was hidden from view.

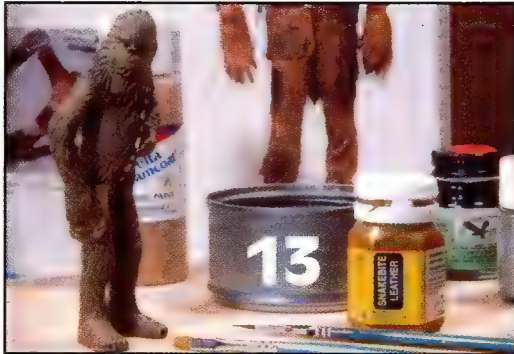
Bouncing the Bar

Figure kits for this project were nonexistent. However, thanks to Kenner Toys and Hasbro, who have produced very nicely detailed 1/18th scale Star Wars action figures for more than 20 years, I was able to collect numerous aliens and major characters seen in the movie's Cantina scene (*Photo 8*). Originally I had about 40 figures to be included in the scene. Needless to say, that was far too many for this compact diorama. Like a bouncer dispensing of unruly bar customers, I tossed out duplicates and others deemed unnecessary for the storyline, finally narrowing down the "cast" of principles and supporting actors to 22 figures.

I've used action figures before in projects and they have worked quite well (*Photo 9*). The many joint areas on recent release figures allow for easy repositioning, but these spots must be filled and re-sculpted to appear other than toys. With each character a desired pose was chosen and superglued permanently in place (*Photo 10*). A+B epoxy putty was utilized to fill the joint and seam areas, then details sculpted in with dental tools (*Photo 11*). Since these toys were manufactured in vinyl, paints with harsh solvents, like enamels, couldn't be used to finish them. Water base acrylics are a must to prime and paint action figures (*Photos 12 & 13*).

Some figures simply needed to be positioned, glued and filled, while others required more work. Obi-Wan was assembled from parts of three different action figures, gaps filled with A+B epoxy putty and details sculpted in (*Photo 14*).

I liked to pose my bar characters into what I call "conversation groups" in order to avoid crowds of figures aimlessly looking in different directions (*Photo 15*). In this case, the bar customers' attention was to be focused upon the aftermath of Obi-Wan Kenobi's altercation with drunks at the bar. A tedious ordeal to paint so many figures for a single project, but I survived and was satisfied with the results. I did go a little crazy in the middle of creating these figures. It isn't easy to see without intense study, but I added a pair of weird aliens in a back booth sharing a flowered tropical drink - complete with long straws. In another booth there was a Jawa holding a well known adult-oriented magazine. I admit this was a strange action, but it broke up the tension.

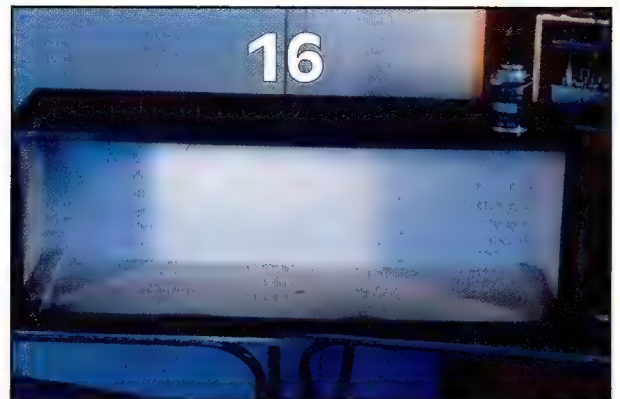


Finishing Touches

Finally, over the hurdles this project threw at me, I was grateful to arrive at this stage. The crowds of bar customers were epoxy glued to their respective planned spots and I turned my attention toward finishing the outside case. A textured black spray paint was used to color the case because after spending so much time on the inside diorama I didn't want the outer box to be a distraction (*Photo 16*).

A lightweight frame was cut from black foam core board, allowing for a panoramic viewing hole to see the inner diorama (*Photo 17*). Self-adhesive black Velcro strips were attached to the front edges of the case and the backside of the front frame (*Photo 18*). The Star Wars Cantina was finally complete.

Exhausted, I set this piece aside for a couple days to recover. There were times I was so frustrated I began to hate this project. I was humbled by how little I appeared to know. But once I got a little distance from the pain, I began to appreciate what I had accomplished. There were great details here that made me smile (*Photo 19*). Projects like this made me realize no matter how long you have practiced model building, there is always room to learn and improve.





Feast your eyes on this five monster diorama kit from the new Godzilla epic, "Godzilla, Mothra, King Ghidorah: Giant Monsters All Out Attack." "G.M.K." for short. The kit is based on the amazing art used for the poster in Japan. That madman of Godzilla sculpting, Yuki Sakai, outdid himself on this one. I got a lot of monsters to get to, so let's get to it.



Focusing On:

ADVANCED BUILD UP

GODZILLA, MOTHRA, KING GHIDORAH G.M.K. GIANT MONSTERS ALL OUT ATTACK

The base is on a mighty piece of solid resin. Circular in design, it incorporates a ravaged city scale. It is totally out of scale with the monsters rampaging upon it. However, since this is a kit based on poster art, I will allow the indiscretion.

The base comes in 5 parts plus an engraved nameplate in Japanese characters that has the title treatment.

I glued the excess building parts to the base and then antiqued it with black. I then went in with Golden's Transparent Phthalo Blue and Transparent Red Oxide. The buildings were then dry-brushed with white. Golden's Transparent Shading Grey was then used in the shadow areas.

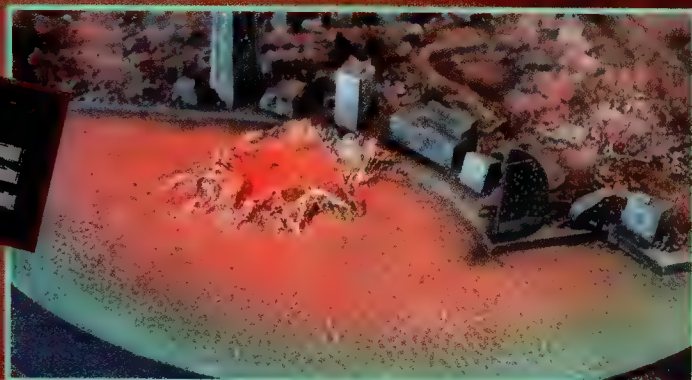


THE BASE

I purposely made the cityscape dark to not conflict with the monsters who would eventually be mounted to it.

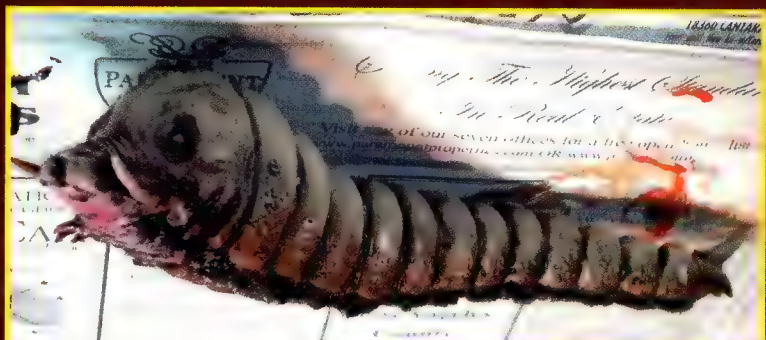
I then used a small brush and painted lighted windows in some of the front facing buildings.

The water edge was rendered in blue and as it neared the area where Godzilla's foot was stepping into it, I rendered that area in shades of red, orange and yellow. This was to simulate the intense radiation given off by Godzilla.



MOTHRA

LARVAE



The simplest of the five monsters to build and render is the Mothra larvae which has only six parts.

After assembling the parts, I antiqued the entire piece black.

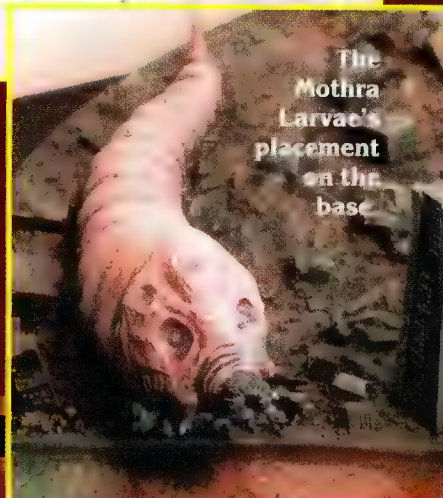
I then used Transparent Quindocine Red followed by Transparent Red Oxide for the main body.

I softened the Red Oxide on the top half of the creature with white.

I then drybrushed the entire body with beige. The mouth area and front tendrils were rendered black.

The eyes were rendered with baby blue.

The Mothra Larvae's placement on the base



BARAGON

The monster Baragon consists of 13 parts and is very simple to build. As with all Japanese monsters, they have pretty specific color schemes. I studied photos of Baragon from a few imported books I have and attempted to duplicate the color scheme as closely as possible.

Baragon was first antiqued in black and then given the once-over with Transparent Quinacridone Red. The next color was Transparent Dioxazine Purple. A light misting of Transparent Phthalo Blue finally gave me the color I wanted. Transparent Shading Grey was added to the recesses for ultimate depth.

I finished off the skin texture with a light dry-brushing of white.

The toenails and the horn were rendered with

yellow-orange and drybrushed with white.

The eyes were rendered dark orange with black pupils.



Baragon's placement on the base.

MOTHRA

ADULT

The kit of the adult Mothra is a bit more complex to build and especially to render.

Once again I applied my black antique to the assembled kit before a single drop of paint was applied to the surface.

Fortunately the kit comes with a full color photo of the pattern on Mothra's wings. This is a painstaking process that yields great rewards once you have done it. I first airbrushed transparent yellow, orange and red in the areas depicted. Then I went in with a brush with black paint and began to lay in the pattern over the transparent colored areas.



I had to study my reference books again to get the rest of the colors straight for the main body.

Mothra is mostly white with orange and yellow stripes. There are also black markings on the underbelly.

The eyes were rendered in light purple with a black outline.



Mothra's placement on the base.

GODZILLA



The age old question is at hand again. What color is Godzilla? Well, since this is a new Zilla epic set apart as far as sequels go, the director decided to give us a new Zilla look with a new Zilla color.

What does all this mean? I really don't know myself.

This Zilla kit comes in 37 parts. Mostly the spines make up the large number.

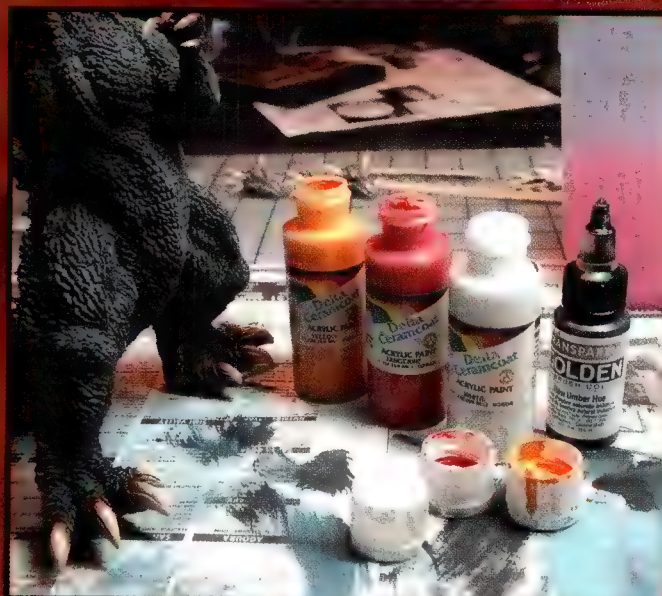
After assembling the beastie and making sure I have the fins on his back in the right order and position, I went in with my antiquing stain.

I used a mixture of black and blue for the main skin color, followed by a generous drybrushing of Cape Cod Blue.

Zilla's claws and toenails were given a treatment of yellow, orange and white. A red wash was used at the base of each nail. I used the same formula for the teeth as well.

The tips of the spines were fogged with white through the airbrush. A heavier concentration was used at the tips.

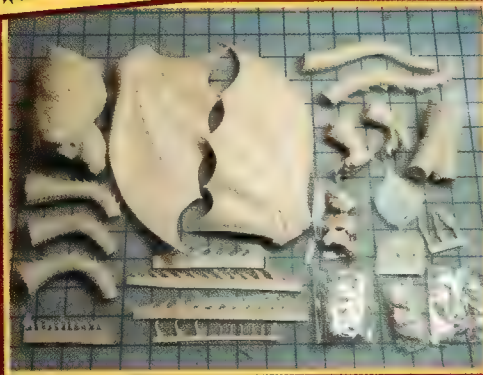
The eyes, since they are without pupils for this version, were rendered in milky white.



Godzilla's placement on the base.



KING GHIDORAH



Now we come to the moment of truth. King Ghidorah has 87 parts and is the most complex to build of the five monsters. He is also the biggest of the five beasts

After painstakingly building this brute and making sure I had all the parts in the right position, I antiqued the kit with black.

Since this kit will be supported on the base with a metal rod, I decided to use it as a temporary support device while I rendered the kit. The kit is too cumbersome and fragile to twirl in my hands.

I went in with my airbrush with Transparent Yellow Oxide as my base coat. This was followed by Transparent Red Oxide.

I then used Badger Color Opaque Pearl White on the insides of the wings and selected high points on the body.

All of the scale areas of the body were then given a treatment with a metallic rub-on, which gives the creature a golden look.

The claws were rendered bone white.

Each of the three heads was given the same treatment as the body. The teeth were rendered white and the eyes were all painted pitch black.

Gloss coat the eyes and the inside of each mouth and King Ghidorah is ready to be mounted to the base.



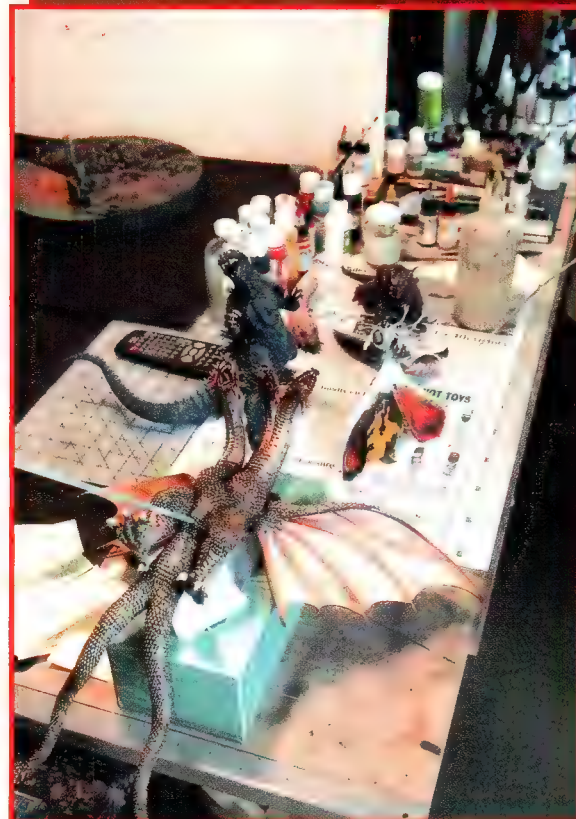
This a truly an awesome kit. It also carries an awesome price.



As the old saying goes, "If ya have to ask how much it is, you probably can't afford it." But for die-hards of the genre, mortgage your house.

I would put this kit in the top five Kaiju kits of all time. It certainly is the heaviest resin kit I have ever built and it also wins for the most number of parts.

I have often been asked questions like, "Where do you do your modeling?" and "What does your workroom look like?" Well, just for fun, here are a few shots of the lair from which the Beast does his thing. That thing being this G.M.K. kit.



A special overdue thanks goes out to the folks at Burbank House of Hobbies. I've been getting a lot of my supplies from them over the years as well as other goodies. Keep that Dull-Coat comin' guys! Check em out on the web at: <http://www.houseofhobbies.com/>

For antiquing questions and answers go to the Modeler's Resource web site for an indepth article reprint.



Questions or comments:
craftbeast@yahoo.com



... Secrets to Accurizing the ...

BATTLESTAR GALACTICA

STUDIO SCALE VIPER

All photos, except where noted, are © 2002, Julie Strange. Any other references used are indicated and noted. "Battlestar Galactica" and "Buck Rogers in the 25th Century" are © & TM 2002 Universal Studios "Star Wars" © & TM 2002 Lucas Films.

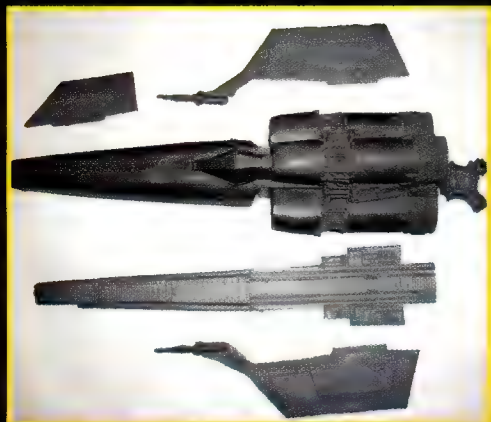
Focusing On: Accurizing Models



Above: Viper molds all open
Below: Viper hieght close up



Below: Viper casting



Alrighty, we touched on how to construct and paint the model in the last article, but some of you may notice, there are some things about the studio scale Viper kits that just don't look like the Vipers from the show.

To help us with this, I dug up several secrets and facts that had remained buried in ancient, long forgotten prop history...until now. Now I reveal to you how to actually accurize your Viper, to be closer to the originals on the show!

The following is a very special interview with Industry model-maker Dave Heilman. He was the foreman at Icons on their Viper project, and has worked on movies such as "1941" with Spielberg, the space station from "Deep Space 9" and shooting with Tony Meiningner. So it is no surprise to find that his friends worked on "Battlestar Galactica" and "Buck Rogers in the 25th Century."

Dave has molds made off an original Viper casting, which reflect exact dimensions and details of the Viper. I had the opportunity to not only interview Dave, but he allowed me to take photos of his molds along with examining a set of rare castings made years ago out of it. Yes, you heard me right. So sit down, hold onto your primer cans, and read on!

KG: Dave, how long have you had your Viper castings and molds?

DH: Long before Icons, I had a casting off of an original casting from Apogee. The Icons one was a 2nd generation casting.

KG: How many castings were made out of these molds?

DH: Probably about 10.

KG: And here's the 6 million dollar question: Most of the kit reviews are on a 14 5/8". How long were the originals?

DH: As you can see by measuring my casting, it's only 14 9/16". Taking 20 years of shrinkage into account, and being a first generation casting, I pretty much concur that the original was probably 15 1/8" long.

KG: When you were the foreman at Icons on the Viper project, what was involved in making the prototype?

DH: Well, we first had to make resin slosh castings. I had molds from back in the 80s. The original Vipers were made of self-skinning resin. The top section was hollow, and the bottom section was a separate piece. These were assembled together. All the detail panel lines were scribed through. The front of the engines

were dremeled out, due to pockets and voids during the mold process. The details on the outside of the engines were missing. This casting was made in my molds as the starting point for the Viper. It started with a set of pieces identical to these.

KG: *So in the restoration process, what did you begin on?*

DH: A lot of the small details on the engines had to be recreated.

KG: *What did you do to recover the details?*

DH: We did multiple castings off of the main body, of that particular section, especially around the engines. We slushed urethane into spots in the molds to grab the detail where they were intact, and then transferred the small parts to replace the damaged sections. Cockpit canopy had to be cut off and straightened. Various Minor contour bulges and dips in the fuselage had to be corrected. Not a terribly smooth upper side. Some parts were partially fixed with putty, before the mold was made.

KG: *I noticed that this is rather an asymmetrical piece, so it must have turned out to be a rather detailed and complicated process.*

DH: It's not quite as asymmetrical as it might appear to be. A lot of it is due to casting excess due to voids in the molding process, where the mold rubber pulled away from the casting and the pockets were filled with Urethane.

KG: *So the pattern Viper had a lot of cleanup.*

DH: Yes, it took months, though it was only supposed to take one. Warpage had to be bondoed to restoration. Entire rear recess was dremeled out so that the new whole piece could be added. Castings of the turbine tubes were added from the model mount, to round out the engines.

KG: *I noticed that there were two back plates between the engines, in what your molds showed.*

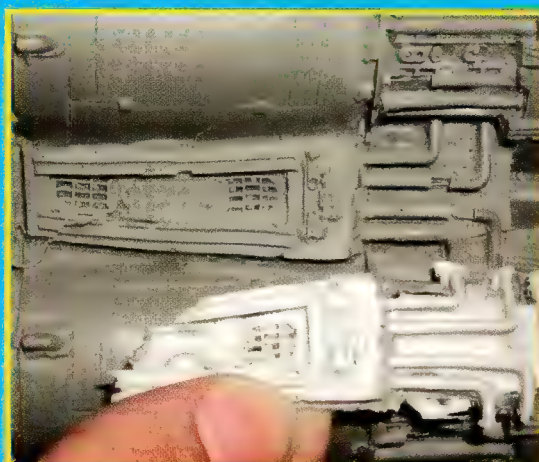
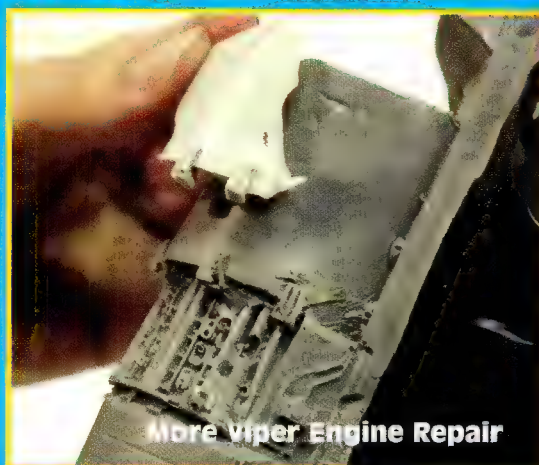
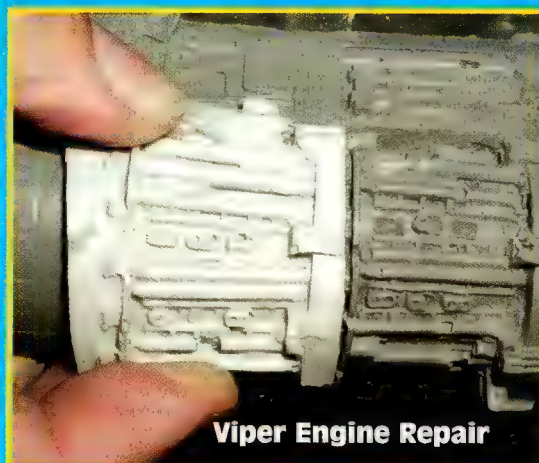
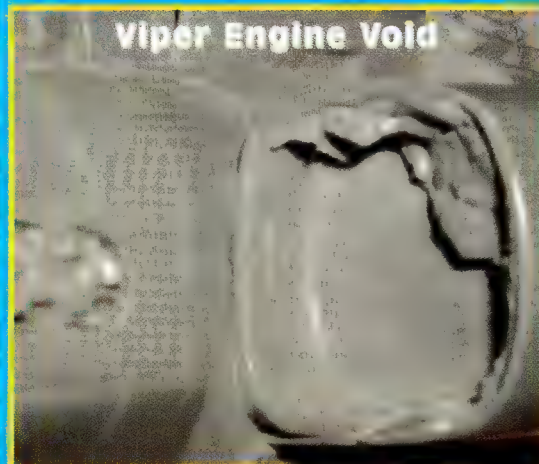
DH: Yes. The round section model mount plate had to be removed on the Hero Model, so that a 3/4" aluminum rod could be placed to hold it, so it could be shot for the show. We settled on the plate that didn't have the round mount, and had this design, so it was the way it was suppose to look from the rear.

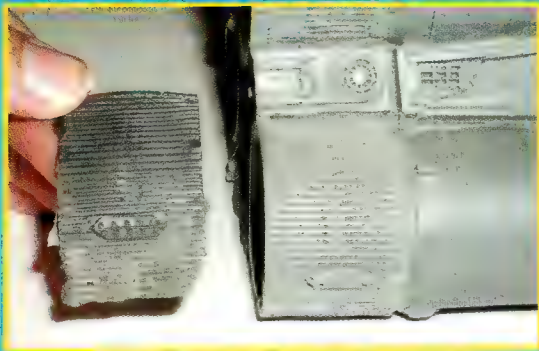
KG: *What was involved in putting on the long bottom piece?*

DH: The bottom is basically shaped the way this piece was cut. That's where the mold lines are in the closed mold that formed the solid self-skinning foam model for filming.

KG: *What is self-skinning foam?*

DH: The original models were made of self-skinning urethane. Basically, it's a foam that forms a hard shell on the outside. The material was brushed into the mold in liquid form and covers very rapidly. The technicians had to work quickly, brushing to cover the inside of the mold. And just as rapidly as it was applied to the molds, the molds are closed and the outer-skin hardens. It's like a regular resin shell, but the interior was of a foamier and lighter substance. Not only regular models, like the Viper, but also pyro-models that have to be blown up were made that way.





Above: Viper Engine Repair



Above: Hero Viper Rear



Above: Viper Casting Underbelly



Below: Viper Engine Mold

KG: Why is that?

DH: They were light enough and the shells are weak enough that they would explode correctly. The models that were blown up for the original "Star Wars" movies were made of the same materials.

KG: I noticed that the wings you've shown me are pretty warped.

DH: The wings are actually relatively okay. They had waves in them and a lot of major rescribing. The largest distortion was in the inner root that connects to the body. When the foam was placed in the mold, it actually bowed the rubber out. This casting reflects how the internal pressure did that.

KG: I see that on the wing and the Viper itself, the molds themselves had tears in them?

DH: Ah, yes. By the time these castings were made, the molds were getting old. There was a slight tear on the wing. There was even a more serious tear on the body of the Viper, on the top of the right rear engine. This was corrected in production.

KG: Let's take a look at the intermediate (white Viper) casting of what was done.

DH: This intermediate model had most of the corrections done on the body. The bulges, tears and the excess resin were corrected, with the casting of the model mount in back. It has the original detail-less ends of the engine, which we cut out of the original models and replaced with metal bells, which would then have brass tubing or stainless steel tubing inserted for the turbo boost.

KG: How did they get that effect?

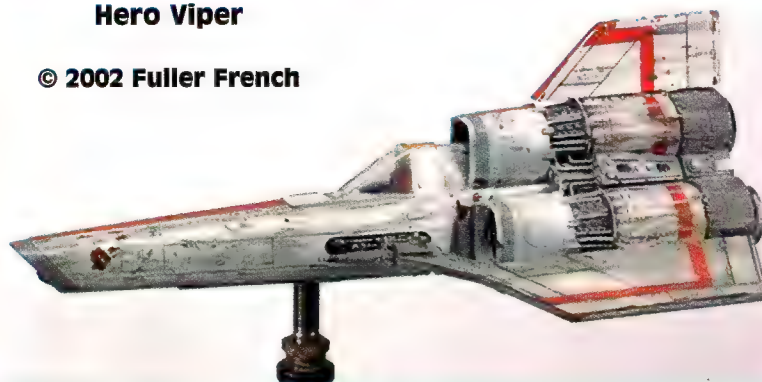
DH: They ejected Nitrogen out of the tubes for the turbo boost sequences.

KG: Kewll The other question I have been dying to ask, is I noticed that there appears to be tank tread pieces at the 3, 6, 9, and 12 o' clock positions on the Hero models, and in your original casting. What happened to the one at Icons?

DH: We had a Hero Model on loan, from Fuller French, at Icons. As you can see, it was on all 4 sides. Part of it was on my original casting. They were probably from a 1/48th or 1/72 scale tank kit from the 70s. We had to omit it, since it would hang it up and destroy the rubber molds prematurely. On the side details, twin 20 MM cannons off of a ship model.

Hero Viper

© 2002 Fuller French



The one we used for the Icons base had all this detail, hence it was used instead of this one.

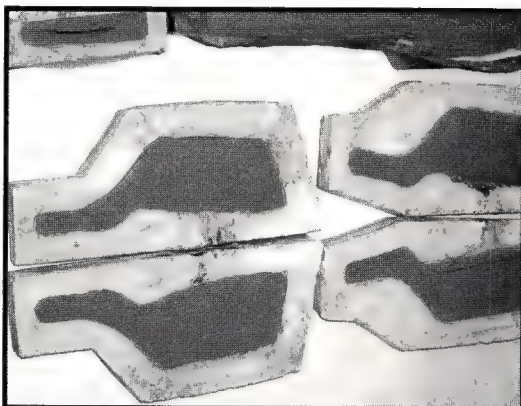
KG: *From what I've seen, you cast the engines separately from the wings for Icons rather than together, which I take was for production purposes?*

DH: Yes. The original guns were very bad, they were only touched up for the show, but never correctly repaired. They were originally constructed of brass tubing and plastruct, and aircraft landing parts. These were so bad that Al Zequirra completely turned a new set on a lathe. After this stage, he established the correct diameter of this tube, added the rear detail and the external conduits that they're supposed to have, which match the detail on the wing, visible mostly before it's put together.

KG: *I understand. What about the cockpit?*

DH: We had to surmise how the cockpit interior would look, by how the actors were in proportion to it. The cockpit canopy had to be cut off and straightened, and cut into where we intended to place the cockpit. Max Cervantes and David

• Continued on Page 56 •



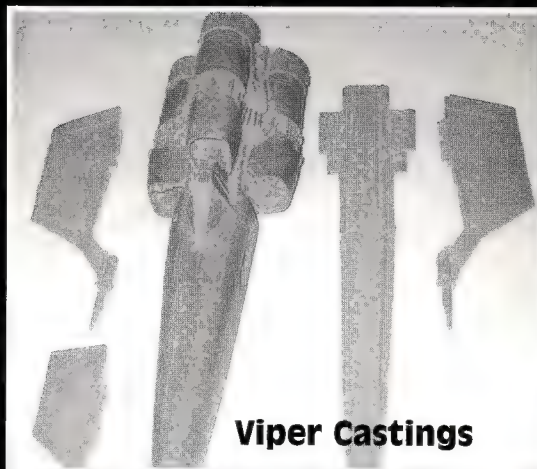
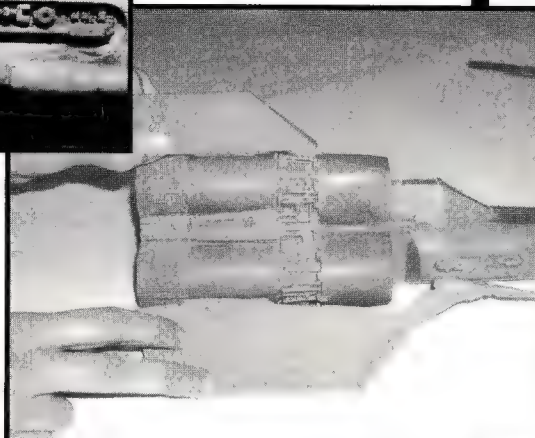
Viper Wing Molds

**Right:
Viper Engine Intake Detail**

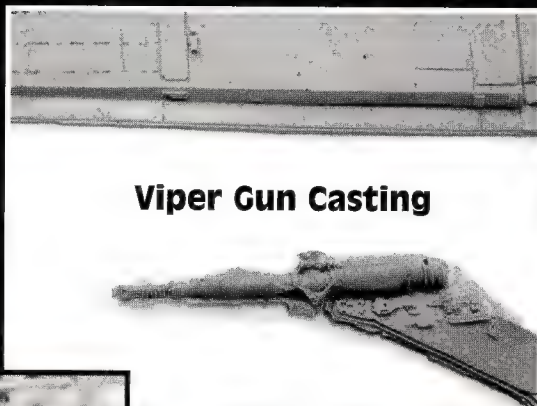


**Left:
Hero Viper Midsection**

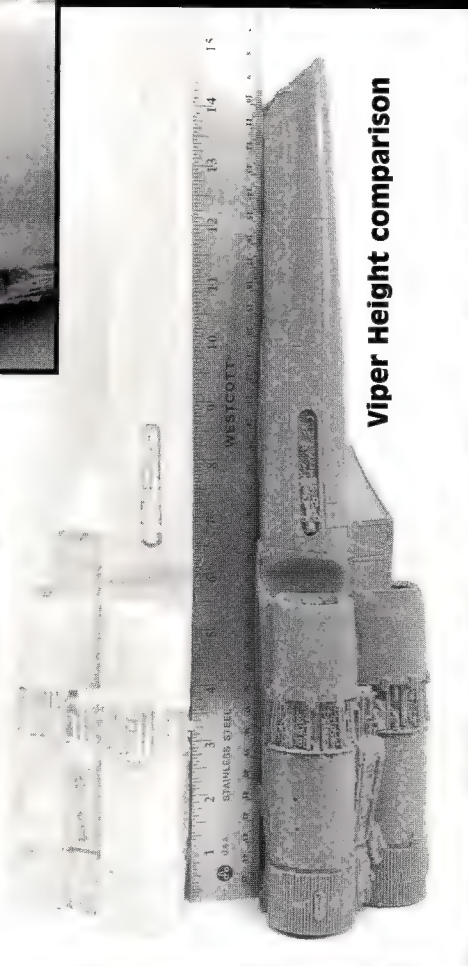
Right: Viper castings



Viper Castings



Viper Gun Casting



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Lugosi Enterprises...

presents Bela Lugosi in *The Devil Bat* and *Bowery at Midnight* now on DVD! These DVDs mark the beginning of a line of products spotlighting Bela G. Lugosi's father's, Bela Lugosi, Sr., works and accomplishments.

Volumes 1 and 2 contain feature films, as well as audio commentaries, rare photos, home movies, rare radio and film trailers. Inside each is a collectible movie poster insert. The DVDs are \$14.98 each, available at traditional retail stores and on the Internet retail sites. They will also be available at Lugosi.com, a website being put together by Lugosi. These DVDs are a celebration of that mystique, with more to come from Lugosi Enterprises. Comic, cook and trivia books, as well as home video, collectibles and apparel will all be part of the Lugosi Enterprises line.



Dan Perez Studios...

releases its newest model kit: "Wait 'Til They Get a Load of Me!" This bust sprung from Dan's affection for the Tim Burton Batman™ movies and his appreciation for Jack Nicholson's superb turn as the Joker™ in Batman. Dan commissioned aware-winning sculptor, Gabriel Marquez to capture this excellent likeness of Jack.

Cast by Mark Brokaw in high quality off-white resin, bust is approximately 1:4 scale, measuring about 7.5 inches tall and retails for \$55.00 plus \$5.00 s/h. Dan Perez Studios now accepts PayPal™ orders. To see more of Dan's work, visit his website at: <http://home.houston.rr.com/dpstudios>. For more information on this or any other product, contact them at: Dan Perez Studios, Tel: 713.460.3628 or E-mail: dperez3@houston.rr.com



Hourglass Studios...

is proud to present "Squid Girl." Based on fantasy master, Mike Hoffman's sexy comic book character, this racy model kit is an extremely limited edition of only 125 pieces, with each kit individually numbered. "Squid Girl" is approximately 9 inches tall with base and

cast from high quality resin. Retail price is \$125.00 with domestic s/h at \$10.00. Order online at: <http://hourglassstudios.com> or contact them at: Beverly Gilroy, Hourglass Studios, 15652 Hillview Lane, Granada Hills, CA 91344



ARA Press...

announces the release of the *Spaceship Handbook*. This book includes well over 450 pages and is replete with color and black and white photos as well as detailed drawings. Written by Jack Hagerty, you can contact the following for more info: **ARA Press**, 785 Jefferson Ave, Livermore CA 94550 • Tel/Fax: 925.455.1143 • www.ara-press.com



Artool Products...

proudly presents the availability of their Americana series **Freehand Airbrush Templates**: "*Patriotica*," designed by the Skull Master himself, Craig Fraser. Comes in four easily recognizable motifs.

These templates are completely solvent proof. For a complete listing of the Artool-Iwata Medea catalog on the Web, go to: www.artoolproducts.com or contact: **Artool Products Co.**, PO Box 14397, Portland OR 97293 USA • Tel: 503.253.7308 • Fax: 503.253.0721 • E-mail: info@medea-artool.com

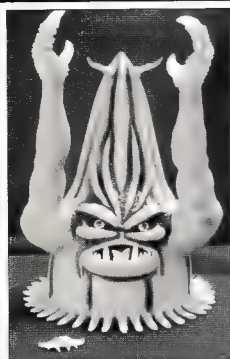


Posigrade Creations...

This creation presents its newest model kit, *It Conquered the World!* sprang from kit producer Tom Seiler's enthusiasm for the B-Movie creature creations of monster-maker Paul Blaisdell, and his desire to have a true 1/6th scale likeness of the creature Mr. Blaisdell nicknamed "Beulah." Tom commissioned award-winning sculptor Dan Perez to capture this excellent likeness.

It Conquered the World! will be cast by Mark Brokaw's Earthbound Studios and is a true 1/6th scale, measuring about 14 inches tall. The kit features 49 pieces (41 tentacles!), and includes one of the "bat-baby" drones used to control Beulah's victims. The kit will include full assembly and painting instructions and color box art. The kit will retail for \$125 plus \$8 shipping. The Posigrade Creations website is coming soon, but in the meantime, you can see the creation of *It Conquered the World!* at the Dan Perez Studios site:

<http://home.houston.rr.com/dpstudios/workshoppages/beulah.htm>. Please contact Posigrade Creations at trseiler2@houston.rr.com or 832-328-0923 for further information.



Burroughs Model Works...

presents two new ones for your modeling pleasure.

Escape from New York is up first, sells for \$119 plus s/h and includes cage floor base, bars, chains, shackles, brackets and Kong's crown.

The second kit shown is the Island that Time Forgot. Selling for \$139 plus s/h, this kit includes a large jungle floor base, various plants, a large dead tree and Ann figure. Payment can be made and sent to: **Burroughs Model Works, 1105 E Boyton, #4, Marion IL 62959 • Tel: 618.998.1430 or E-mail: 2quake@verizon.net**

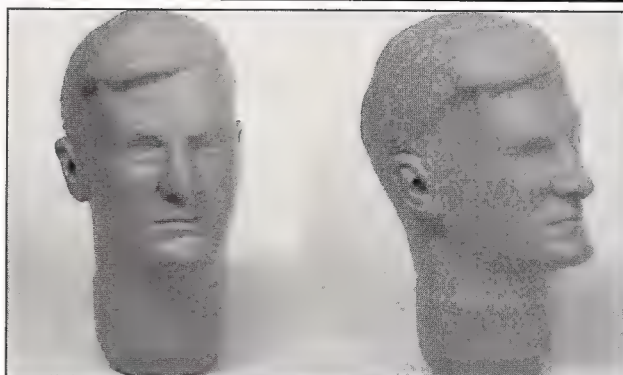
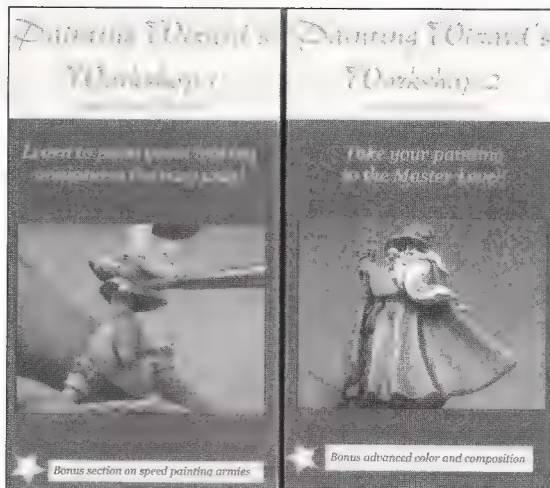


Painter's Guild...

presents the release of the first two videos in the Painting Wizard Workshop series (GenCon 2002). Workshop 1 teaches new painters how to make any figure look great with step-by-step instructions on assembly, painting and finishing. Workshop 2 takes painters to the next level with intermediate and advanced shading and detailing techniques.

Both videos are designed to be easy-to-follow, entertaining and packed with tips, painting demonstrations and examples of fully painted miniatures. Videos were shot using the latest digital technology and macro lenses for sharp, true close-ups.

Each video runs approximately 30 minutes and as soon as we get some time, we're going to sit down and view them ourselves. We'll provide you with a detailed review in an upcoming issue. In the meantime, videos are \$16.95 each, plus s/h and you can contact the producers at: **The Painter's Guild, 1326 Norvell St, El Cerrito CA 94530 • Tel: 1.888.325.7210 or E-mail: sjensen@neteze.com • www.paintersguild.com**



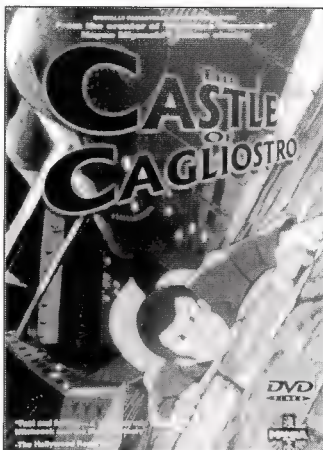
Mojo Resin...

presents "Pow!" This bust is ready to take on some serious crime-fighting. For more information, contact: **bigkahu-na69@hotmail.com**

Masterpiece Models..

presents the Time Traveler head. This 1/6th scale fits any 12" action figure. The perfect addition to their 1/6th scale time machine! The head

retails for \$19.95 and is limited to a casting run of 500 units. Shipping is \$3.75 in the USA. For more information, please contact them at: **Masterpiece Models, 13215 SE Mill Plain #273, Vancouver WA 98684 Tel/Fax: 360.256.1488**



Gunzye..

presents Clarisse and Lupin III dangling precariously over the edge of a cliff with the rocky shore and ocean below. Now, this kit has been out for a bit, but if you're just getting interested in anime and the Lupin III character in particular, this kit is for you. It's a bit small, on the 1:24th side, but the kit is extremely well cast and includes the cliff wall, dead tree trunk and both figures (rocky shore and ocean not included).

The model is based on a scene from the anime movie, "The Castle of Cagliostro," which is a very well done movie. There are a series of movies with the Lupin character, some better than others, but many agree that this particular movie is among the highlights for Lupin III.

You may wish to check with your local hobby shop for more info on this kit or **www.hobbylinkjapan.com** for others.





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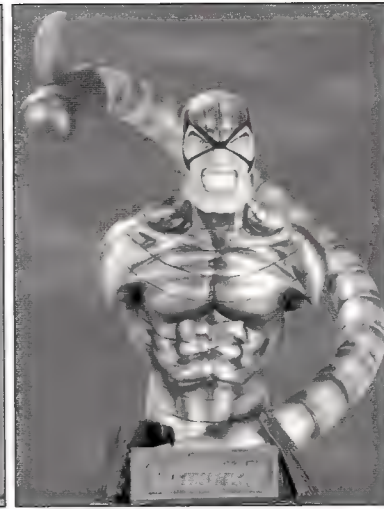
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Venom Bust - March 2003 - \$45



Mandarin 8" Statue - March 2003 - \$75



Scorpion Bust - Feb 2003 - \$45



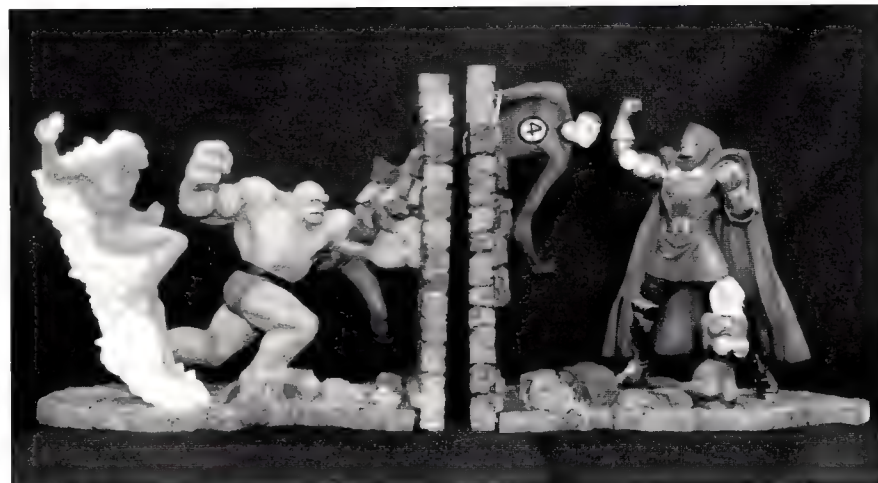
Far Left: Ash Bust - February 2003 - \$50



Near Left: Dawn Bust - February 2003 - \$50

Below Left: Fantastic Four Bookends - Early 2003 - \$250

Below Right: Silver Age Angel 8" Statue - February 2003 - \$75



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• NOVEMBER •

• **Cleveland Model Show 6:** The International Plastic Modeler's Society Western Reserve and John H. Glenn Chapters invite you to join them on Saturday, November 2, 2002 at Kirtland High School in Kirtland, OH. Contest with 40 regular and 5 open categories. For additional information, please contact Contest Chairman, Doug Halke, 4967 Garrett Dr., North Ridgeville, OH 44039, Tel: 440.327.0165 or E-mail: DHalke@loraincounty.net. For vendor information, contact, John Vitkus, 3323 Maynard Rd., Shaker Heights, OH 44122, Tel: 216.751.2224 or E-mail: vitkusj@aol.com

• FEBRUARY 2003 •

• **Modelfest '03:** February 16, 2003 from 8:30am to 3:00pm. Plastic model contest and swap meet to be held at the Ventura Fairgrounds/Seaside Park, 10 West Harbor Blvd, Ventura, CA. Admission: \$5.00 per person. State parking fees additional. For more information, contact: Vernon Morseman or Stuart Mackie at 805.658.8138.

• **MegaCon:** February 28 - March 2,, Orange County Convention Center, 9800 International Drive, Orlando, FL Tel: 407.685.9800. Features Comic, Gaming, Anime and Sci-Fi Industry's top publishers, Cutting Edge Programming, Gaming Tournaments, Two Continuous Showing Animation Rooms, Anime Costume Contest, Anime Music Video Contest, Movie Previews and Screening Room. For more information, call 727.712.8700 or fax 813.891.0542 or E-mail: beth@megaconvention.com

• MARCH •

• **SCAHMS:** The California Show, Friday and Saturday, March 14 and 15 at the Doubletree Hotel, Anaheim/O.C., 100 The City Dr, Orange, CA Tel: 714.634.4500 (between 8am and 5pm PDT). Contact: jl776h@aol.com for more information

• APRIL •

• **CHILLER THEATRE:** You've heard of this mega event. Twice a year. Catch it this coming April - Sheraton Meadowlands Plaza, East Rutherford, NJ. The walking zombies, model kits, scream queens, contests, film screenings, autograph sessions and everything else you've come to know and love will all be on hand! Call the Chiller Hotline at 201.457.1991 for updated show information and guest lineup. Check them out on the Internet at: <http://chillerteatre.com/>

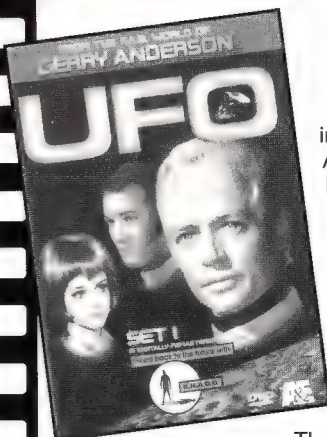
• MAY •

• **Drone-A-Rama:** Friday, Saturday, Sunday and Monday, May 23 - 26, 2003, at Gateway Hotel Nottingham, England. Event will begin on Friday and the model show will take place on Saturday, the auction will occur on Sunday and Monday is pack-up time. Special guests are planning to attend from the world of British TeleFantasy. More information at: <http://www.dronemagfvmc.com/main.html>

• **8TH Annual Verona Model Show & Contest:** Mad City Modelers IPMS Chapter 05-27 presents this show, which will be held May 17, 2003 at the Verona Middle School (Badger Ridge School), Hwy M (North Main), Verona, WI. This year's theme is the 90s. Contest begins with registration Saturday, May 17th from 8am to 12 Noon. Voting is from 12 - 2pm and the raffle starts at 2pm. Awards are given out at 4pm or when votes are completely counted. Entry fees are \$6 for the first two models and \$1 each for additional model. Spectators: \$1; under 12 are free. Vendors welcome. Standard tables are \$25 in advance. Contact Kerry Fiske at 608.635.8709. For more show information, please contact Jim Turek, 2639 Country View Ct., Monroe WI 53566 • ijtmodel@yahoo.com • Tel: 608.329.7222.

THE SIGHTS & SOUNDS OF MODELING!

with **Bill Craft**



UFO

A & E Home Video

Now this is a true treasure indeed. This classic Gerry Anderson television series has been pristinely cleaned up and transferred to DVD. Even that hip title sequence has been painstakingly recreated using original source material.

Even though the series lasted for only one season, it paved the way for Gerry Anderson's next series, "Space: 1999."

The basic story lines were very adult oriented for its day. It was not the typical "Lost in Space" or "Star Trek" episodes which were for the most part very simplistic. As a youth, I remember not being able to follow the plots of most of the UFO episodes.

This 1970 British television series centered around the top secret organization known as S.H.A.D.O., (Supreme, Headquarters, Alien, Defense, Organization) and it's never-ending struggle with other world invaders.

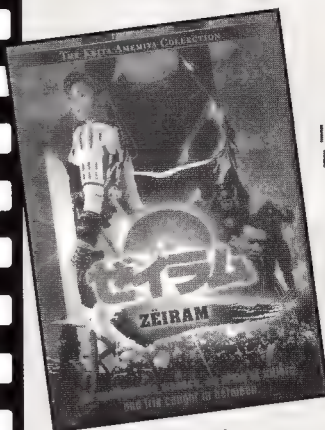
I definitely appreciate this series a lot more now.

This set contains the first 13 episodes with the final episodes to be released shortly.

This four-disk set also contains some extended scenes and outtakes as well as the original, more bloody opening scene to the first episode. I suppose the censors over there were not receptive to the idea so they made Gerry tame it down a bit. Interesting stuff.

This is great viewing and I can't wait for the second half of the series to be released.

A number of kits based on the hardware have been released on UFO, but for the most part, it has been available only from England and hard to get over here. Big hint to those in the know.



ZEIRAM 2

Tokyo Shock

I just love these Japanese live-action, fantasy films. The lovely Yuko Moriyama returns as Iria, the bounty hunter, as once again her world is rocked by the presence of a biological creature known as Zeiram.

The film is chock-full of effects and gadgetry as well as the usual beastie blood flow.

Presented in widescreen with your choice of original Japanese language with English subtitles or an English dubbed version.

Kits based on Iria as well as her foes from the films have been produced for years. Grade "A" stuff.

You gotta be a fan of this kind of stuff to appreciate it. Not for everyone. I for one, love it!

THEM

Warner Home Video

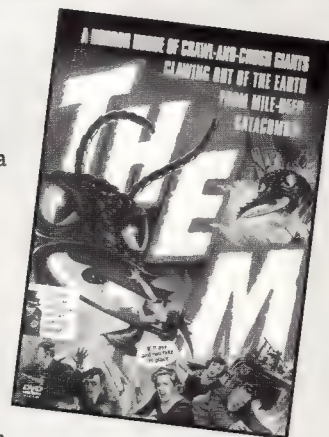
It's Warner Home Video time again folks and guess what? I'm not gonna complain about them on this release.

This is an excellent DVD release of the classic big bug movie from 1954. The print is gorgeous. It has the original color title sequence on it. But the most astonishing thing on the disk is the inclusion of rare giant ant effects that did not make it onto the film. For the first time we get to see the entire body of the giant mechanical ants in action. These sequences are worth the price of the disk alone.

It is sad to note that this film was originally slated to be in color with big stars and a huge effects budget. Even with Warners pulling the budget from under the film makers, the film still enjoyed box office success.

A few kits based on the mutant ants have surfaced in the past. I am still waiting for the quintessential piece.

The menu displays are also wonderful. I still can't believe this is a Warner Home Video release. Buy it!



CURSE OF THE DEMON

Columbia/TriStar Home Video

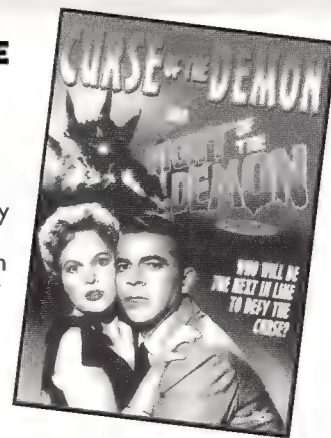
In the "It's about time category," comes one of my all-time favorite beastie films on DVD. Even though the print was not as stellar as it should have been, it is nice to know we finally are able to enjoy that wonderful piece of puppeteering in the form of a demon from hell.

The British cut of "Demon" called over there as, "Night of the Demon," is also included on the disk. The prints for each of the different films run about the same grade of quality. You don't get any more demon footage on the British print, just a bit more dialogue and some extended scenes.

Interesting to note that the director shot the film without the demon and left it to the audience's imagination, where as the studio demanded a monster which resulted in the director's "washing his hands" of the project in protest.

Oh well! A few great kits on the Demon have made it the workbench in the past. A truly frightening creature for a young lad like myself when I first saw this film. The things which nightmares spring from.

A great addition to any collection even with the not-so-clean-prints.





CLASH OF THE TITANS

Warner Home Video

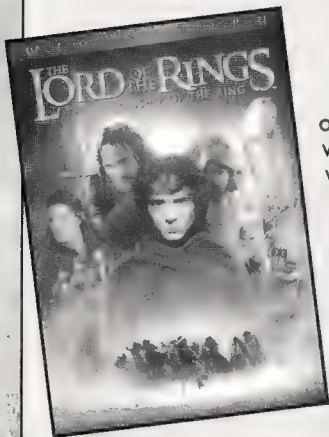
Oh man, this film does not hold up well. I guess I have not seen it in a long time. I know that MGM was on a tight schedule when this film was made, but geez! They should have cleaned up the print a bit more.

The story is from ancient Greek mythology and centers around Perseus and his quest for Medusa's head to fend off the titan sea monster, Kraken, before it takes his bride-to-be as a sacrifice.

This was Ray Harryhausen's last hurrah as effects wizard on a film. He had help on this film with the effects which is not Ray's style at all. Ah, but the Medusa sequence was all Harryhausen. A truly ghastly vision and a great send-off to the master of stop-motion animation.

Kits of the Medusa from this film were abundant, once upon a time. A few kits from some of the other magical creatures from this film were also produced, but the Medusa led the way.

Consider this film as Harryhausen's send-off and try to be forgiving of some of the effects.



LORD OF THE RINGS

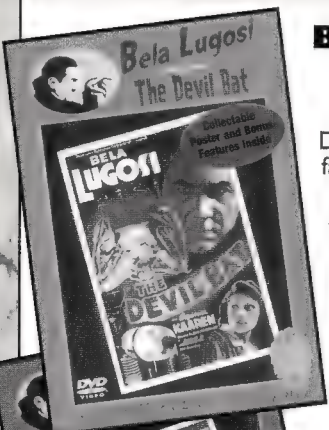
New Line Home Entertainment

The battle has begun amigos. I was one of the unfortunates who did not venture to the theatre to see this film when it was released. I know, I know. I did experience it on my own home theatre system and was very impressed. Well, that is once the story started rolling along. I was never a fan of this kind of stuff, but I must say that I really enjoyed this film.

The disk is packed with all kinds of extras and by the time you read this, an even bigger deluxe edition should be out on the shelves.

It is good to see Christopher Lee running around again and in a meaty role, like in the new Star Wars film.

All kinds of goodies have been released based on this film and probably a lot more to come since there are two more movies to deal with in the trilogy.



BELA LUGOSI PRESENTS

Lugosi Enterprises

Bela Lugosi, Jr. has jumped into the DVD arena to bring us some of his father's more obscure works.

Mastered from the best source material available, the first two films, "The Devil Bat" and "Bowery At Midnight," are sure to please the most rabid Lugosi fans.

Each film comes with the option of voice over commentary by film historian Ted Newsom and Bela, Jr.

Each disk also contains rare photo and poster galleries and golden age radio dramas with Lugosi.

Hats off to Bela, Jr. for not only putting out these films on DVD, but presenting them in a most informative manner with as much insight and care not given to many obscure films these days.

THE OUTER LIMITS THE ORIGINAL SERIES

MGM Home Entertainment

Where do I start with this collection? My own personel favorite sci-fi series has been unleashed upon the civilized world.

What we have here is the entire first season of the original "Outer Limits" television series. This show used to scare the stuffin out of me as a young lad.

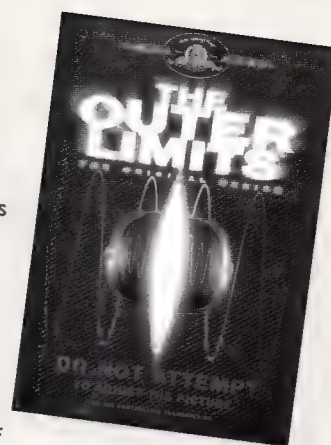
Contained on four disks are the first 32 episodes. That's about 27 hours of classic monsters from such episodes as "The Architects Of Fear," "The Zanti Misfits" and "The Galaxy Being."

So toss out or give away all those VHS tapes and dive into this collection.

The original series continues to be popular among model kit builders with an entire slew of kits based on the series. There are even action figures on the market now.

The control voice says, "buy this set and the future sets of the original 'Outer Limits!'"

End of transmission.



GREMLINS / GREMLINS 2

Warner Home Video

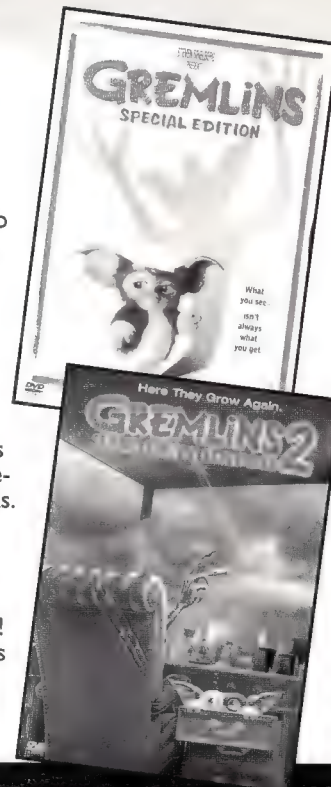
Those furry and scaly little beasties are back on two separate disks from my "friends" at Warner Home Video.

Each of these films has been given the royal treatment by Warner. The films have been remastered and each has running commentary by Director Joe Dante as well as cast members and special effects master Chris Walas.

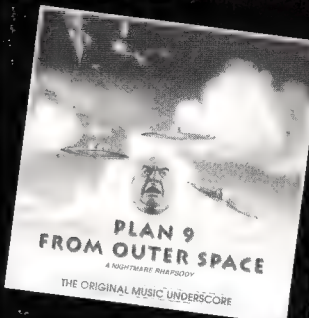
Also contained on each disk is never-before-seen footage as well as talent bios and trailers.

I still hate the snap cases!

Kits based on the critters from these two films once dominated the garage kit world for a while.



CD CAPSULE REVIEW



PLAN 9 FROM OUTER SPACE THE ORIGINAL MUSIC UNDERScore

Retrosonic Records

Unleashed upon our ears is the actual library music from one of the worst films of all time.

The music actually works in the film. I like it. It's campy, but I like it. Over forty minutes of good mayhem mood music.

AT THE NEWSSTAND

Model Railroader

All right, let's look at the BIG picture, shall we? Here's a mag that you'll most likely walk right by when you see it on the newsstand or in your local hobby shop, unless you're a model railroader...and you'd be making a big mistake.

Yeah, this magazine is absolutely filled to the gills with railroad-related material, some of which you will get nothing from. However, there are at least two things in each issue that I find worthwhile: 1) quality photos of the railroad layouts, which provide me with lots of great ideas for my dioramas, and 2) certain articles that apply directly to my end of the modeling spectrum even though they are geared toward the model railroader. For instance, in this particular issue there is a short, but noteworthy article on creating realistic looking palm trees. Another article titled, "Build a Compact Shelf Layout" goes into quite a bit of detail concerning coloring rock castings, building highway overpasses, paving a highway, etc. All of it is highly useful for the diorama creator.

What impresses me over and over again is the overriding quality of these layouts throughout. Surely, the modelers who enjoy adding dioramas to their models will gain a tremendous amount of knowledge by reading about people who take the time to create these literal works of art as model railroads. It's worth checking out.

www.modelrailroader.com

Lee's Toy Review

This mag is fairly well known, especially by those folks who enjoy collecting toys as well as models. Often, these two genres go hand in hand.

Plenty of full color coverage of toy shows, new toy products on the horizon and all the rest from some of the most noted toy makers this century. Want to know what's heading your way so you can knock all the ten-year-olds out of the way at Target for the latest toys? Here's one way to do it with Lee's Toy Review.

• Available at newsstands everywhere •

Workbench Tips

What's great about this supplement is the fact that it provides you with "101 tips and techniques for building better scale models" at your fingertips. Everything from creating an airbrushing easel to creating a brush organizer to the best way to sand in close quarters and tons more.

What the folks at Kalmbach Publishing have done was taken tips provided by the readers of FineScale Modeler magazine and put them together in this 14-page supplement. It sells for \$1.00 and should be available through your local hobby shop.

As you read through many of these suggested tips, you'll hear yourself saying over and over again, "Now, why didn't I think of that?!"



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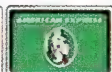
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Focusing On:

Industry News



RADIO-CONTROLLED HOBBY & TRADE ASSOCIATION

RCHTA has been around for a number of years and is, at least in some sense, a decent barometer of how the industry is doing. Attending the RCHTA show is always a highlight for me for a variety of reasons. First, it's nice to see how the hobby industry is faring and this is best seen by viewing the new product that is being showcased at the show and second, it's great to know what we will be seeing the following year.

It had been a few years since we had attended this particular show and we noticed that it had decreased in size and in fact, the actual show, while in the same place (Rosemont Center), had been moved to a smaller hall on the second floor. This was fine because it was less space that we had to walk, but there were fewer vendors/dealers at the show too, which could mean a number of things.

I still find ways to get excited about the hobby industry even when things seem to be simply holding their own. I don't go into a show like this

expecting to see a ton of new models, yet what I did see impressed me. We'll give you a brief tour and offer highlights of what we saw so that you can look forward with excitement like we are.

The main model companies, like Revell-Monogram, Polar Lights-Playing Mantis, Testors, Tamiya and Racing Champions/Ertl were there. They all had new product that was being introduced at the show. I was most impressed with Polar Lights and Racing Champions for their actual model-related product that will be forthcoming. Testors has some great new airbrush and paint supplies that will be making their way to you and Revell-Monogram and Tamiya are forging ahead with much the same formula that seems to be working well for both companies. The big news for the Trek fan is the upcoming offerings from PL based on the Star Trek franchise. Completely new tooling for the Enterprise is being created. Along with that, the Batman™ franchise is being heavily developed and marketed as small and large



Clockwise from top left: The upcoming reissue of the old MPC Barnabas Collins' Vampire Van; 1:18 scale Munsters' Koach Diecast model kit; Battlemech Mad Cat Action-Figures (with pre-painted models to follow) and a number of high-quality, detailed action figures.

diecast and plastic kits. Aurora's old Batcycle, Batboat and Batplane kits will be reissued, as well as new 1:24 scale diecast and plastic models based on the Batmobile from a number of periods of Batman's incarnations. PL also takes pride in reissuing Aurora's Spiderman and Hulk kits, except both will be increased in size to 1:8 scale from the original 1:12. Besides these, a new Snap kit based on Homer Simpson and his Homermobile will be making its way onto shelves. A number of PL kits are being discontinued for a variety of reasons.

Racing Champions/Ertl is trying a number of new things. First up, they are reissuing the old MPC Barnabas Collins vehicular kit as well as a few others, like the Rikshaw. Beyond this, RC is extending their hand into the action-figure market, recreating some highly detailed and licensed product like Mario, Crazy Taxi and others. The one thing I found to be quite exciting is the upcoming Mad Cat kits, based on BattleMech. These will be released as action figures and as pre-painted model kits that will need to be put

together. They are highly detailed and are created with plastic as well as diecast parts.

Radio-controlled cars, planes, monster trucks, helicopters, submarines/boats and all the rest is heavily presented by those companies that thrive on that end of the hobby, like Tamiya, Great Plains, Horizon Hobbies and others. One particular product that was very enjoyable to "test run" was the Real Flight simulator software that uses a real radio unit to control the plane or helicopter on your computer monitor. It was very lifelike and fun to use and could be offered as either a training software for those wanting to get into the RC end of things slowly and safely, or for those who simply prefer to stick with their computers as opposed to investing \$\$\$ and heading outdoors to be involved in the real thing.

Another aspect of this show are all the after-market or accessories that are available for the hobbyist. When I see companies continuing to produce new things, even apart from models, then I know that they're still doing more than simply maintaining their presence in the industry.

• RCHTA...Continued from page 53 •

Below left: Testors' new airbrush compressor and their equally new Fantasy Figure Colors for the Acryl II line. Perfect for using a brush!



Testors has just released three new items: 1) A translucent blue air compressor as a companion to their blue airbrush that they previously released. The air compressor and airbrush can be purchased separately or together as a unit; 2) A new line of Acryl Figure Fantasy paints are also

now available. The formula has been reworked and thickened up, making this new line perfect for brush painting. Still very suitable for use through an airbrush with proper thinning, these paints look great; and 3) The last item I noticed was a metal body airbrush set, which includes plenty of



Clockwise from top left: Part of the new product from Polar Lights including, numerous Batman™-related kits; totally new Trek kits; the upcoming reissue of the old Aurora Batcyle and Spider-Man™ and The Hulk™ will not only be reissued but will be done so in the larger 1:8 scale!



Above left: Upcoming Johnny Lightning Batman-related releases in 1:64 scale diecast; Racing Champions/Ertl is planning on re-releasing the Rickshaw!

airbrush tips. Three of the tips are specifically for use with acrylic paints. We'll be looking for all these things and hope to bring you more of a detailed report on how these items work.

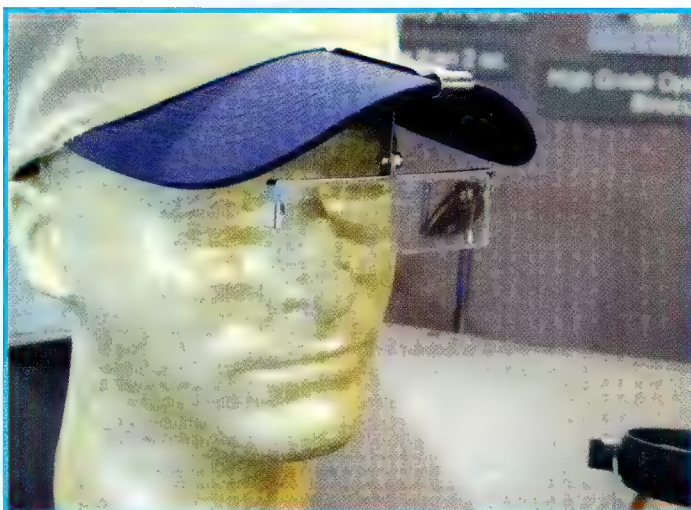
Marco Polo was bringing out the big guns from Gunze by offering a brand new airbrush booth, compressor and airbrush, which can be purchased separately or together. The sides, top and bottom have been virtually eliminated. In essence, this opens it up allowing more light in from the top of sides. Of course, it takes up less room on your workbench as well. The compressor is very small and virtually silent. More on these in a future issue.

Woodland Scenics was there of course, with new displays and product. In fact, a number of companies were there showcasing a number of their scenic products. Since we are finding that we are more and more into these aspects of landscaping, we'll be sure to find out more about what's being offered and how they hold up.

Well, these are the highlights and another RCHTA show is in the past. We'll see what 2003 brings for the modeler/hobbyist. Until then, look for many of these products at your favorite local hobby shop!



The newest metal-body Aztek Airbrush kit from Testors. You can feel the weight in this airbrush and it includes a full variety of tips and accessories.



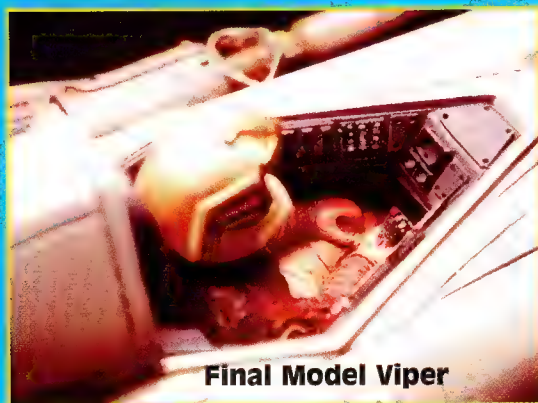
MagEyes™ has their newest product for close-up vision and it simply clips onto the end of your baseball cap or favorite hat - Hateyes! Tamiya's booth (left) includes this indoor RC track allowing the latest Tamiya RC products to be highlighted right before your very eyes.





Darce's Viper

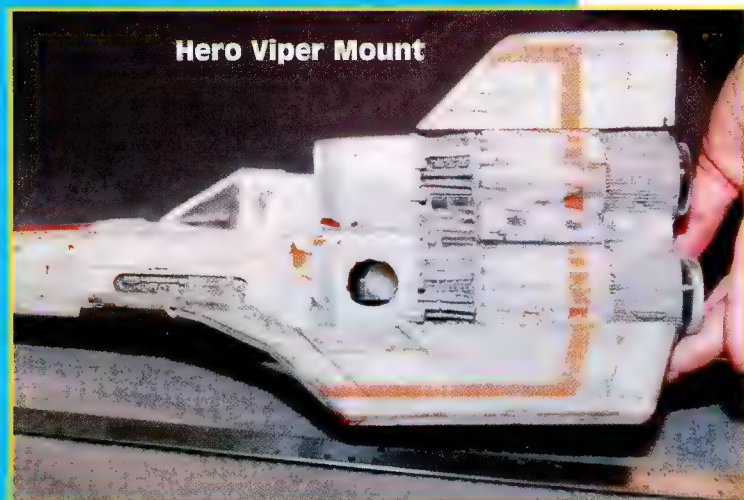
© 2002 Darcienne Sparber



Final Model Viper



Viper Tank Parts



Hero Viper Mount

Moeser did the sculpting on the pilot, which has a correct Colonial detailing and holding the turbo joystick, along with the instrument panel insert, connected to a seatback. Moeser turned the pilot into Starbuck. The canopy was vacuum formed, and painted to match the paint scheme.

KG: *What about shooting the models with pilots inside of the Vipers in the show?*

DH: Those had canopies built out of styrene strips, without any glass.

KG: *Because clear glass or clear plastic would reflect light during shooting.*

DH: That's exactly right.

KG: *Why didn't Icons acquire castings off of any of the original castings from the show? I would think that would have been better than the ordeal you all went through.*

DH: Well, what we wound up with came very close to what the filming miniature should be. None of the people who had original castings would allow copies, due to the fact of the fragility of the castings. They would not have survived. But they did let us use them for reference. By production techniques to make our miniature, it is pretty accurate.

KG: *Thank you Dave, for your time.*

After some research, I discovered that every Viper kit has one thing in common with Dave's. Most of the kits are smaller, due to being a solid resin casting. But most importantly, none of them have the tank tread inside the engine intakes. Also, look at the access hatches on the engines. Every ONE of them has only 3 hinges! From what Dave told me, it was most likely 4 originally, and one fell off during the original molding process. That leads me to believe that most of the kits out there are copies made from the ones at Icons. I chose to leave mine with the flaw.



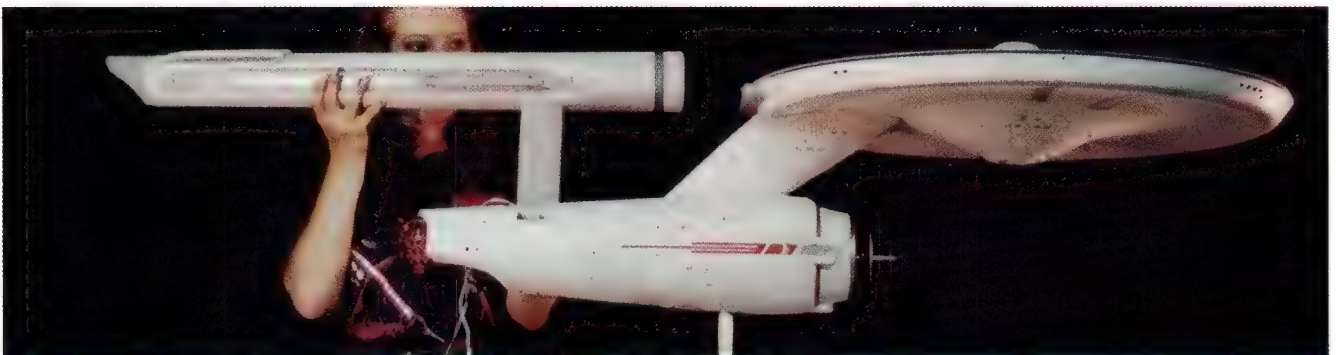
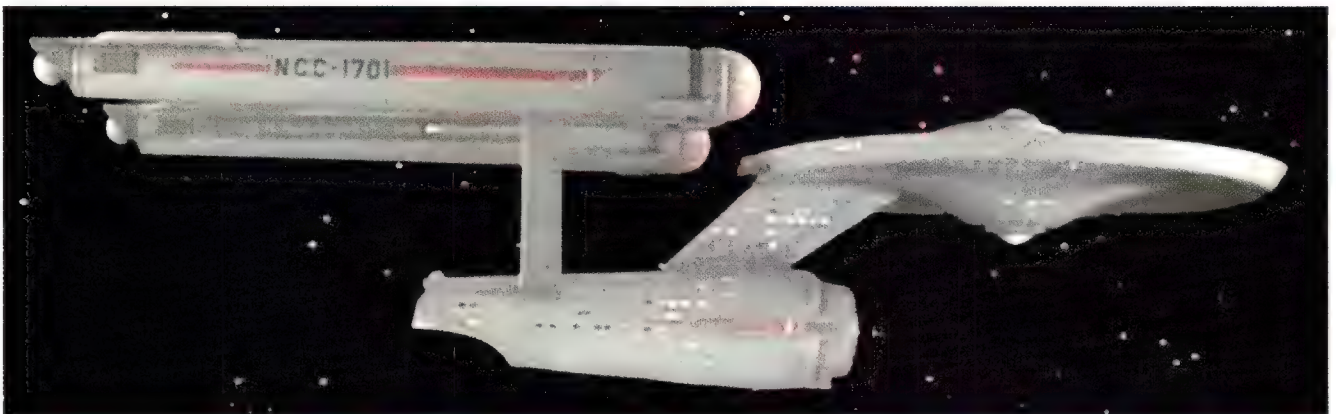
Jim Key's Enterprise, Part 2 is on its way!

Enjoy this bit of a "teaser" while we prepare the second part of Jim's article, coming your way in our next issue!

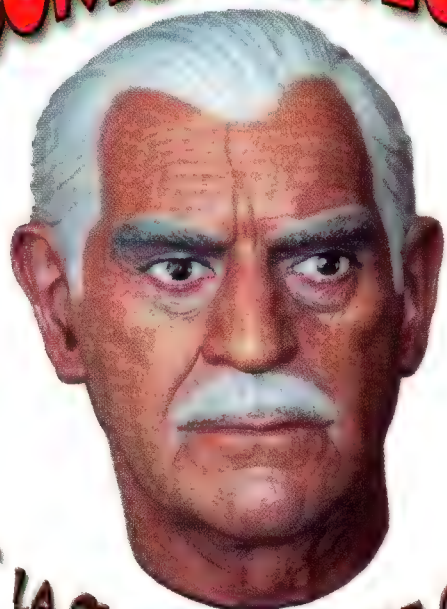
By the way, did we tell you that our next issue is the BIG 50?! No?

Okay, it's our BIG 50th Issue. Not sure about you, but we can't stand the suspense! Look for it, shipping your way the first week of the new year -

• **January 2003!** •



BORIS KARLOFF



A' LA CLASSIC CREATURE CRAFT

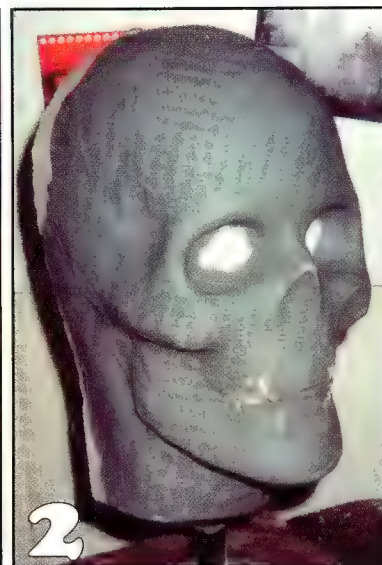
Focusing On:

Sculpting "How-to"

By Norman Bryn

I've been a film & TV makeup artist for nearly 25 years, running the gamut from beauty work to advanced prosthetics and F/X makeup. My website, www.makeup-artist.com, is testimony to my work with "mainstream" types including Robert DeNiro, Susan Lucci, the late Phil Hartman, and even "Buffy" herself, Sarah Michelle Gellar. An interesting, profitable career - but I'd trade it all to have made some quality films with actors such as Bela Lugosi, Vincent Price, Christopher Lee, Peter Cushing...and of course, Boris Karloff. It was these actors and their films that inspired my makeup career in the first place.

With my forties came gray hair and sorry acceptance that my original goal to work with these gothic greats had eluded me. All were dead



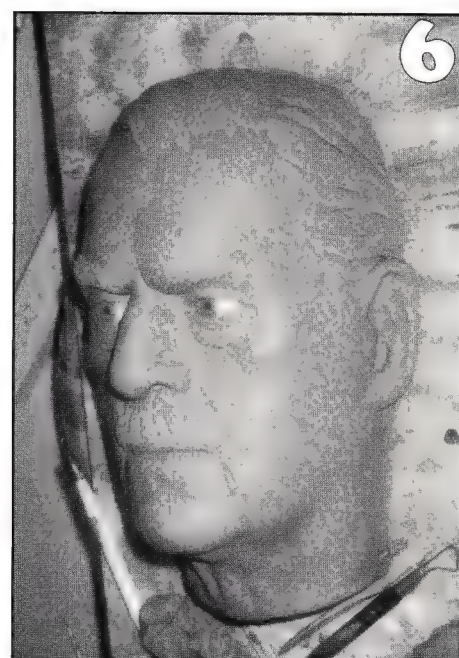
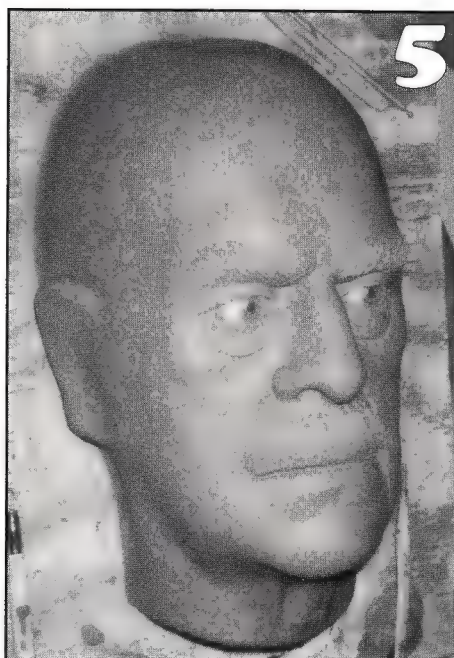
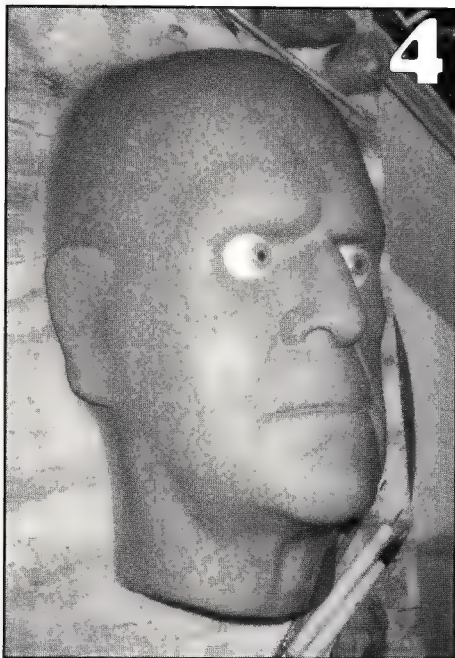
except Christopher Lee, whose twelfth hour elevation to major mainstream this very year surely nixes any possibility of a return to the horror genre that made him famous. Indeed, "the horror film" itself seems in danger of extinction, with the few "teen" thrillers in production offering nothing in the way of worthwhile genre stars, which can make such flicks pretty boring to work on, believe it or not. Films, TV series, commercials....none of these seemed a likely venue to recharge my batteries in what felt like a creative mid-life crisis! I decided the Memorabilia market offered the best shot at connecting once more with my makeup "roots." Since it was impossible to work with my beloved gothic stars, I'd recreate them instead, with high-quality sculptures as realistic as anything I'd ever crafted for films or television!

But, the road to hell is paved with good intentions, and so it can be in the memorabilia business. Roadblocks crop up everywhere in the licensing department, beginning with researching whom to contact. Soon, you discover that agents representing actors still living are often unresponsive. The heirs of those deceased often squabble amongst themselves or reserve their attention for big-time companies whom may never come knocking at all. Some families engage the services of



Tools of the Sculpting Trade





so-called "licensing professionals" who don't bother to return phone calls or letters of inquiry. Though I am blessed with the services of a first-rate entertainment attorney well-versed in licensing negotiations, our efforts to secure access to the images of many popular genre stars have often come to a dead end. It seems nothing is easy in the entertainment industry.

A welcome exception is Sara Karloff and Karloff Enterprises. The daughter of The King was open, yet businesslike; we quickly established a dialogue that led to a contract satisfactory to all. Sara expressed a desire to see a tribute piece of her father in his later years, the time of "Targets" and "Die, Monster Die!" Coincidentally, this was exactly what I had in mind - the very British elder statesman of gothic horror at his most distinguished.

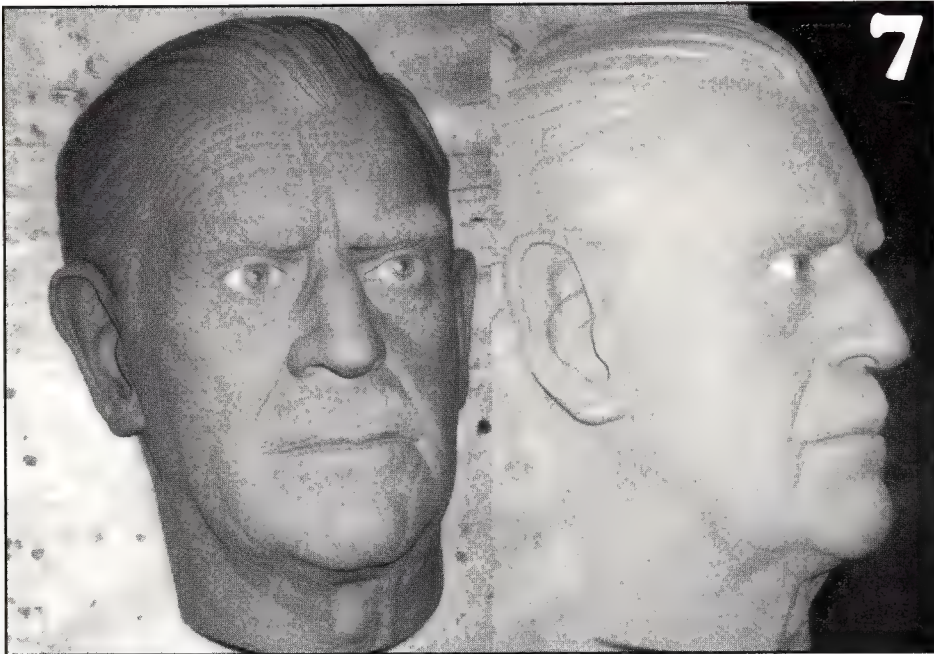
I decided Mr. Karloff would be the first in a series of life-sized wall-mount busts. That is, from the tip of the nose right back to the ears, at which point each piece hangs flat like a picture frame. It's convenient, lightweight (about 3 lbs) and besides, I've never considered the back of anybody's head to be very interesting! This format would produce hallow, fiber-reinforced casts of Ultracal-30 molding plaster which would be highly durable. Best of all; the primed plaster (unlike plastic or rubber) is an ideal surface for painting in oils, allowing me to create the most realistic fleshtones as each cast is hand painted, just like an oil portrait for maximum realism.

PHOTO 1: A proper armature is always important, and I had to create a special one suited precisely to my wall mounts. I always like to use a skull as a natural basis for my clay busts, but this one required a neck as well that could be mount-

ed upright on a sculpture stand, then removed to be positioned flat against a board. Such a thing just wasn't available for purchase, so I customized a plastic skull, sculpting the basis of the neck beneath it. I added more clay to the circumference of the skull, building out the edges to lie level against a flat surface. I made a rubber mold of this odd concoction, from which I've poured many casts in Ultracal-30 as the basis for sculptures of many film stars, thus insuring consistency in approximate size and weight for each painted bust in the series.

PHOTOS 2-3: Using gray Klean Klay (a modeling compound popular with prosthetic makeup artists for it's ability to accept fine detail), I began building up the surface of the armature, roughing out the Karloff facial proportions with the aid of various photo sources. Stills, books, magazine clippings, video boxes - it's VITAL to have enough material at this early stage for a complete map of the geography of the subject's face! Good profiles are especially hard to come by and they are essential for making sense of a full frontal image. Once I was comfortable with the basic clay "blocking," I lifted the armature off its mount and set it down flat for the remainder of the sculpture process.

PHOTO 4: I consider it nearly impossible to gauge the expression I am sculpting without the aid of a pair of eyeballs staring up at me. In this case, I snatched an excellent pair (available from The American Optical Co.) from a plastic cast of actor Jeff Bridges, one of 105 such casts I helped makeup-master Dick Smith create back in 1984 for the Sci-Fi film STARMAN. The casts of Bridges were used for a painstaking replacement



animation sequence early on in the film (a sure contender for CGI today) and, callous though it sounds, many of Jeff's "doubles" wound up at the town dump when we were done with them! Of course, we removed all the eyeballs first...105 sets at fifty dollars each! The blue-gray pupils go perfectly with the gray shade of Klean Klay I prefer to use. Klean Klay comes in several colors, and is available from Art Chemical Products in Huntington, Indiana.

PHOTO 5: After making sure the eyeballs were properly set for depth and width within the skull sockets, I fleshed out the basic contours of the brow and under-eye areas, including those heavy bags characteristic of Karloff's advanced years. It was necessary at this stage to decide just how advanced those years would be, since it was readily apparent Karloff's weight fluctuated during the last decade of his life. I've done scores of "age" makeups with prosthetics over the years, making me very aware how much added weight affects the facial muscles, particularly the throat and jaw line. Though gravity combines with extra pounds to produce more "sag" to the face,

an elderly person often appears healthier this way, while very thin people of the same age tend to look older since so much of the anatomy beneath the skin seems more apparent, almost like a medical chart. In his last years, working constantly despite pulmonary ailments, Karloff certainly lost weight and appeared to be every bit a man of eighty-one. Seeking an elderly, but robust Karloff, I skipped back a few years to the time he was hosting "Thriller" for television. I still wasn't completely sure of my proportions until I roughed in the mustache - it just wasn't "Boris" without it!

PHOTO 6: Confident now I would not be adding or subtracting significant amounts of clay, it was safe to move on to detailing the sculpture. In one's enthusiasm to get to "the meat" of the project, it is all too easy to begin this phase prematurely, spending scads of time perfecting fine details while overlooking proportional mistakes. These errors always become annoyingly apparent in the homestretch, making you realize you've lost the race just as you cross the finish line! It's really heartbreaking to go back and smudge out all those details you

lovingly crafted, just so you can add or subtract clay to those areas that are deficient proportionally. Hair is a pain to sculpt in clay, so I was particularly careful to access the overall shape of the head before attempting the Karloff hairstyle - I didn't want to do it more than once! Hair is so different from sculpting flesh; I find it necessary to make the clay much more pliable - greasing it with Vaseline - to make it behave the way I want it to. Once I've roughed in the hair pattern and carved the grooves of the "strands" with my tools, I smooth everything out with more Vaseline and a short, flat paintbrush with coarse bristles. The brush eventually flows through the clay strands like a comb through real hair, making for tremendous realism when the final cast is painted properly. Many people ask, "What kind of hair do you glue to your busts?" "None," I reply. "It's sculpted hair!" The best kind of compliment.

PHOTO 7: At last, on to the facial details! I use the most delicate wire tools for this work, the kind that jewelers use to sculpt minute details in very soft wax. All of my prosthetics are sculpted this way, right down to the skin pores. That's right, individual pores pressed into the clay one at a time. Without such pains, the prosthetics cast from the clay work would be far too smooth and "plastic" in appearance, as would my plaster busts. No matter how closely my sculpture resembled Karloff, the finished busts just wouldn't look "alive" without all those skin pores to prevent that plastic-looking skin. I've had many artist friends do a double take when meeting "Boris" - "Are those skin pores?" they ask, moving in for a closer look. An old trick in the makeup trade is to sculpt pores, wrinkles, brow lines, etc. through plastic sheet-

ing about the thickness of a freezer bag. Tear the bag into small strips, laying them between the clay and your sculpting tool, then press the tool into the plastic to create a shallow impression in the clay on the other side. This way "rounded" indents are pressed into the clay, rather than sharp ones, which would look phony and unnatural. It's amazing how quickly realistic details can be pressed into the surface of the clay by this method, with Kleen Klay particularly suited to it. If any such details are still too obvious, they can be made more subtle by working a Vaseline-coated brush (with a bent tip) into the indents to blend them. I did this all over the Karloff sculpture, until I was satisfied every wrinkle and pore looked natural. You can buy all kinds of fancy tools for these effects, but something as simple as the blunted point of a pencil works well with the plastic sheeting. Another trick to apply is the use of a red rubber sponge, available at all cosmetic stores. These round textured sponges are used in character makeup to press skinlike patterns into crude stage materials such as nose putty and mortician's wax, but they also render a very subtle pore effect in the surface of Kleen Klay which can help blend larger pores and wrinkles sculpted with tools. I finished "Boris" off by this same method, just as I would any prosthetic sculpture.



PHOTO 8: As with the skull/neck armature, I needed a flexible rubber mold of my Karloff sculpture from which to pour rock-hard Ultracal-30 casts. I really like working with products from the Polytek Corp. in Easton, PA. They manufacture a broad range of molding and casting materials, and I particularly like their "Polygel" self-thickening mold rubbers and plastics. I like Polygel #40 for its easy brush-on application to my sculptures; it is highly recommended as their best rubber for acquiring fine details from clay work. You simply mix equal portions of parts A & B, pour the combo over your sculpture, then spread the syrup-like solution into all the fine details with a soft brush. You have about 15 minutes working time with each batch, and two or three coats (applied an hour apart) should give ample coverage. For "Boris," I added an extra coat of Polygel #40 combined with the tougher Polygel #50. A fifty-fifty mix of the two produced a "binding layer" which enabled me to finish the rest of the mold with pure Polygel #50. On top of this I used layers of plaster bandage to create a "mother mold," but the more rigid layers of the Polygel #50 really made that step unnecessary. It is important to note that these materials may pose health hazards and that care must be taken to follow the manufacturer's specifications as to respiratory safety, proper ventilation, and avoiding contact with the skin. The mold dried overnight, and my clay Karloff

sculpture pulled quite easily from it, leaving quite a lot intact! This was because, prior to the first coat of Polygel #40, I generously sprayed "Boris" with a coat of Kryolan's clear liquid plastic, which is among the best "separating agents" available at your local hardware store.

PHOTO 9: I was able to create my first Karloff cast that same day! I mixed three small batches of Ultracal-30 and brushed it into the rubber mold (after spraying the interior with Kryolan's plastic spray as well), being careful to fill all the tiny crevices representing all those fine details I'd slaved over during the sculpture phase. When those layers were partially dried, I cut up strips of burlap (sometimes fiberglass cloth), dipped them in liquid Ultracal-30, then applied them all over the inside of the cast along with a mounting hook at the top of the head. Over the burlap I applied another coating of pure Ultracal-30, smoothing this "top coat" with a soft brush to avoid any sharp edges after everything was dry. This produced a perfect, rock-hard, yet lightweight cast that was ready for priming and painting. But, THAT'S another story...



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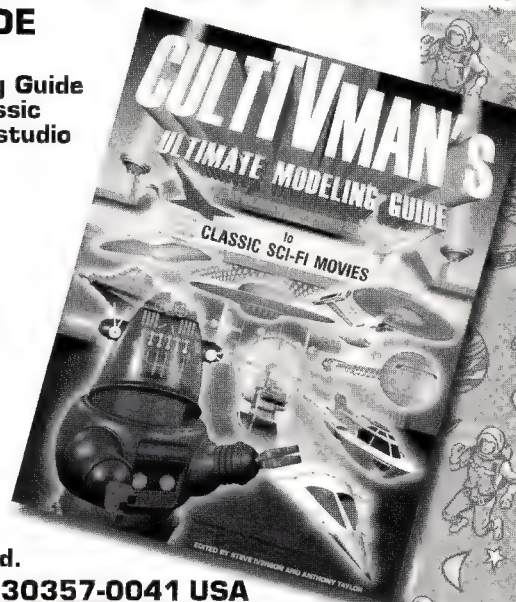
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- Getting kids into models may mean taking them into it through the backdoor of the RC world. Here's where they can get that instant gratification they've learned to crave from computers, Nintendo and PS2, while learning how to use an airbrush to paint the lexan RC car/truck bodies and all that goes with it. It no longer costs hundreds and hundreds of dollars to get started in this area of the hobby and it may just be what the modeling doctor ordered. The payoff for the kids is instant AND tons of fun!

Radio Waves

What's the Buzz in the Radio-Controlled World?

WITH FRED DERUVO

My foray into the world of remote control, or the radio-controlled area of the hobby, was a long time in coming. My curiosity had been aroused years prior when, as a kid, you may remember with me, those remote controlled vehicles of old with the wires connected to them running up to the controller. One of my first remote controlled vehicles was a very cool looking car that actually had a little steering wheel built into the handheld controller. It was a ton of fun to watch as well as fun to use.

Remote control has grown up quite a bit in fact since those days. Now, they're radio controlled because the controller and the vehicle are connected via actual radio waves. No wires attached, but you already knew that. Isn't technology incredible? The distance that the vehicles can travel is much greater and the nuances in steering, speed and action all work together creating more enjoyment for the enthusiast.

Now, before you think, "Man, what's going on? Is MR turning into an RC mag?" Not at all, but we would like to bring you a couple of pages of RC-related tidbits, news and product reviews twice yearly. Two issues out of six. That's not bad and we might all learn something more about how modelers and RC aficionados have more in common than originally thought.

Getting kids into models may mean taking them through the backdoor of the RC world. Here's where they can get that instant gratification they've learned to crave, while learning how to use an airbrush to paint the lexan bodies and all that goes with it. It no longer costs hundreds and hundreds of dollars to get started in this area of the hobby and it may just be what the modeling doctor ordered.

With respect to RCs, in spite of the fun that's associated with them, I've always wondered what the draw has been though, especially for kids, because of one overriding consideration: cost. Sure, it's exciting, but when you have to lay out hundreds of dollars to just get started in the hobby with a vehicle and all the accessories needed to make it complete (servo, motor, controller, batteries, charger, etc.), it makes it difficult to say that this is just the per-

Focusing On:

RC Industry News



fect hobby for a ten- or eleven-year-old kid. In fact, it's the same predicament that many of us find ourselves in when facing numerous aspects of the modeling industry. Many of the models have been/are expensive, as are the tools that we need to use to make modeling fun and worthwhile.

Well, I'd decided I'd pushed the RC world away from me long enough and opted to find out just where my curiosity would take me. We were on vacation at the time in the Milwaukee, Wisconsin area visiting my wife's relatives and while there, Silvia and I had stopped in for a visit with Jim Meinhardt at Kalmbach Publishing Co. We had an enjoyable time with Jim and some of the other folks at Kalmbach and during the course of our conversation, the subject of RCs came up. It seemed that something called "backyard flyers" (a type of radio-controlled airplane), was gaining in popularity because of their price and ease of use. Well, this was beginning to sound intriguing. "Inexpensive?" "Easy to use?" I was enjoying this already!

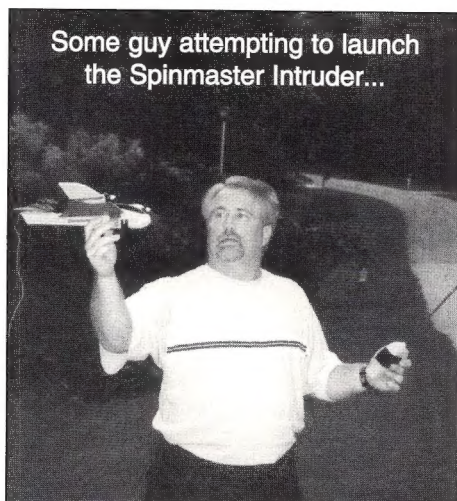
Shortly after our visit to Wisconsin, we continued with the remainder of our vacation by flying on to visit my sister and her family, about 30 miles south of Atlanta, GA. When I mentioned my interest in RCs to them, they told me of a hobby shop not far away that had everything I needed. The next day, we headed on over to the hobby shop to check out these backyard flyers. What I found out was that yes, these flyers are less expensive than the higher priced RC planes, but they were still a bit out of my price range, at least for what I was will-

ing to spend. I was told that the actual planes (also known as park flyers) started at around \$45 and up, but by the time you added everything to it that you would need to make it fly, the final cost was closer to \$300 or so. Now, as I said, this was still about \$200 less than those other, more expensive planes, so there was a good deal of savings. (However, I didn't find out that this \$300 price tag wasn't completely true until I returned home from vacation.) For me, though, I didn't want to lay out that kind of money and find out that I just didn't like the plane. That was a real possibility, wasn't it?

So, I did the next best thing. I headed for Toys R Us and checked out their section of radio-controlled vehicles. I came across something that's referred to as the E-Intruder® (also sold under the Air Hogs name), a radio controlled airplane that was capable of turning left or right, going up and landing. It had a rechargeable battery with docking station and boasted a flying range of 300 feet. It also stated on the box that it could go 400 mph (scale miles, that is). It looked pretty cool and I figured that if I spent \$60 total on my first "real" radio controlled plane and didn't like it, well, that was a lot better than spending \$300 and finding out that I didn't like it, doncha know?

I purchased my plane and went to my sister's house. The next day, I tried it out and found it to be a bit frustrating because it didn't work as well as the box indicated it should. After numerous attempts and not being able to get it to turn left at all and only occasionally get the thrusters to help it gain altitude, I decided to pack it away for the night. We were leaving to head back home to California in a few days and I would try it again when I got home. I also decided I needed to talk with some experts in the field of RC, so who better to start with than the people from Tamiya America, Inc.? In fact, we've included a bit of a Q & A with them at the end of this article that you may enjoy.

When I returned home, I did a number of things. First, I tried flying the Intruder plane again and found that it didn't work at all. So, at least I was able to discern that it wasn't "operator error." I called the company and explained my predicament. They immediately sent out a replacement, which arrived a few days later. This time, I went exactly by the book and found that things worked fine. It



Some guy attempting to launch the Spinmaster Intruder...

was pretty awesome to actually watch this RC plane go up and down and turn all around. My only complaint, which is not specific to this unit, is that the flying time is fairly short, about five to eight minutes. This is normal though for most RC planes.

The second thing I did was head to one of the larger RC shops here in Sacramento. I wanted to find out what they had to offer and I was quite pleasantly surprised to find that these backyard flyers actually DID come complete in one box, with remote control, charger, controller and plane! I'm not sure why I was told that they didn't. The reason given at the time was because most people want to pick their servos or motors or planes and put them together. That's fine, but I cannot imagine a beginner wanting to do that at all. In fact, they're called "beginners" for a reason. The price of these packaged units? They started around \$90!! This was for a very basic plane. The next one up was \$130, then \$149.00 and up even higher from there. Now this latter one was more hi-tech and in fact, if you had two of them, you could have dogfights in the air with an opponent! When you "shot" your opponent, a siren would go off and their propeller on their plane would stop working for ten seconds, starting the landing process. This model, the Fighterbird from HobbyZone, also came with a "quick" charger or field charger and would charge the batteries within 45 minutes. This field charger connected to your car's batteries through the lighter. (A wall charger could be purchased separately but the charging time was three hours.) This seemed like quite a deal, so I bought two planes, one for me and one for my son, David. (Yeah, baby! I'll get him

off that computer yet!)

A few more notes about these planes. In one sense, they're for beginners, but really require adult supervision. In fact, the Fighterbird is labeled that it's NOT really a beginning plane. I can see why. As I began flying it, it was obvious that it had tremendous power and range. If you weren't careful, it was very easy to crash this plane. In fact, we did just that a number of times. Never fear, the wings are repairable, but if they get beyond that point, then it's easy enough to purchase actual replacements.

Another important aspect of these particular planes marketed as backyard or park flyers is that you are not required to join an RC airplane club, nor do the planes themselves require special areas to fly them in. If you purchase one of those gas powered planes, you will need to join a local club in your area and learn under the watchful eye of someone else who has been flying planes for a while. You'll also need to go to a specially designated area where flying these types of planes are allowed. The backyard flyer plane has no such requirements. The range isn't that far and the danger is relatively low. For me, this seemed like the best of all worlds because it gave me the opportunity of spending some time with my son doing something fun and not having to worry about making certain we're in a designated area with other licensed flyers. Fortunately for us, two blocks away is a nice big park that provides a good deal of room. It's Americana at its best, where folks play soccer games, set up goals for volleyball, take the dogs for a walk and just enjoy life.

It's been quite an eye opener for me. I was told by the folks at Spinmaster that they are soon coming out with a helicopter, which will retail for \$70.00. Now, I always thought it would be cool to learn to fly a copter, but the price range has locked me out. A good RC helicopter runs between \$300 and \$500 normally. This one, though not nearly as powerful as the more expensive cousins, will allow me to check things out and see if I want to go further. I guess it's kind of like starting out with a snap kit in modeling. It's easier and less expensive, but the fun is still there. I'll give you a report on that one and others in our next visit with "Radio Waves." In the meantime, I'd like to share our Q & A



The Fighterbird from Hobbyzone is just that, a high-flying, dogfighting RC plane that's suitable for beginners (under adult supervision) and provides lots of fun and entertainment.

with the good folks at Tamiya America, Inc.

Modeler's Resource: What is the trend in the RC hobby? Where is it heading? What kind of interest remains for the RC hobbyist? Is it growing, stagnating or losing folks?

Tamiya America: The ready-to-run category as a whole is the current trend in the R/C industry. Specifically nitro RTR monster trucks such as the Terra Crusher.

The direction of this category is faster and more powerful trucks. Tamiya America, Inc. believes every major manufacturer will soon have a product in this category and this can only continue growth of the industry. Nitro vehicles in general have already seen growth.

MR: How many modelers can you estimate cross over into the RC end of things? You indicated that Tamiya is split pretty much down the middle: models and RCs. How does that stack up for modelers?

TA: Overall, 15 percent of Tamiya modelers are also involved with our R/C products. However, this percentage varies across categories. Roughly 30 percent of 1/24 Sports Car static modelers are also R/C modelers. Many of these sports cars can be seen daily either on the road or races on television, so our modelers can further relate to the cars with our R/C products. 1/35 Armor and 1/48 Aircraft shows a smaller percentage of crossovers due to the fact that these subjects hold more of a historical appeal.

MR: You mentioned that you have numerous vehicular models that are RCs at the same time, or motorized in some way. How have they been selling for you?

TA: They have been very successful because of the subjects themselves. All of these kits would do well even if they were only static or only R/C.

MR: In spite of price, what is the biggest draw for hobbyists where RCs are concerned?

TA: Building the kits and operating them after assembly are two aspects that draw modelers to R/C. With hundreds of hop-up options available to customize and tune the vehicle, building has a similar appeal as it would a static modeler. However, driving is the most alluring aspect of R/C vehicles.

MR: You told me that one of your more expensive model/RC vehicles is a 1:16 scale tank, which retails for \$1,000.00!! At the same time, you mentioned that people who are buying this kit are buying TWO at a time, one to build and place on the shelf and one to build and play with. Why? What's so great about this particular model/RC?

TA: Our 1/16 R/C Tank Series are the most sophisticated models available outside of Hollywood. Just about every aspect of these tanks is simulated with sound, motion and light. The sounds are digitally recorded from the actual subject and the movement and canon fire is synchronized. The result is a model that is un-compromised by R/C capability and vice versa.

MR: What do you see for the future of the RC end of the hobby? Do you see more modelers stepping into it or not?

TA: We believe the RTR will continue to grow in the future. RTR products allow anyone that may be intimidated by the mechanics of R/C to become involved and learn as they operate the product and this certainly allows our modelers the same opportunity.

I'd like to thank Tamiya America for their time and knowledge regarding this end of the hobby. Feel free to check their RC products out by heading your browser over to: www.tamiyausa.com



As mentioned, you'll be seeing this column twice yearly, out of our regular six issues. I'll take the time to bring you up to speed as I dig a bit deeper in my quest to find out more about the radio-controlled end of things. For those who aren't at all interested now in RC, you may find your interest piqued. For those who are already into the RC end of things, this column may simply serve as informational. Thanks for joining us this outing and we'll see you a few issues down the road with more...Radio Waves!

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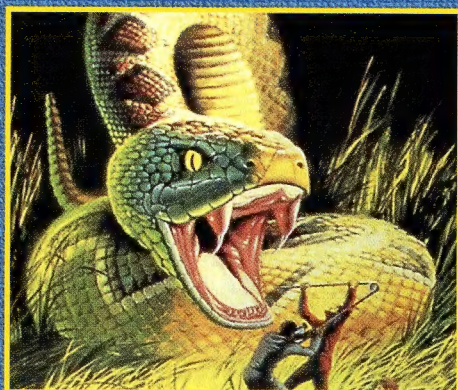


Left: Spinmaster's RC helicopter, coming to a store near you very soon!



• The Art of Creating a Landscape for Your Models or Action Figures •

Simply Bases



Inside the Next...

MODELER'S RESOURCE

Simply Bases

The art of creating a realistic landscape for your model or action figure. This column is new to Modeler's Resource starting with issue #50.

Land of the Giants' Snake!

The Craftbeast heads to the Land of the Giants and meets up with one gigantic snake!

Catch a Rhino!

Hilber joins John Wayne in "Hatari!"

Sokurah's Warrior

Dave Bengel takes the Airfix skeleton kit and turns it into something straight out of "The 7th Voyage of Sinbad!"

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Jim Key is back with the promised second part to this humongous 66" scratchbuilt ship!

Garden Fairy

Join the Morgans as they turn Zaleska into a fairy fit for your garden!

Plus, more modeling techniques than you can shake an airbrush at!

All this and more (final contents may differ) in our next issue...

The BIG 5-0!

and we're NOT talking about Hawaii, son...

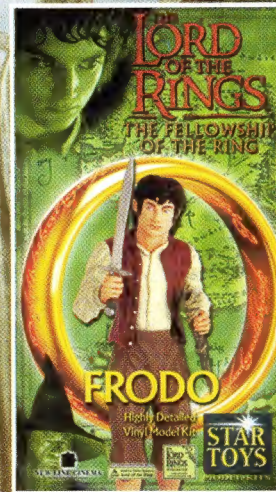
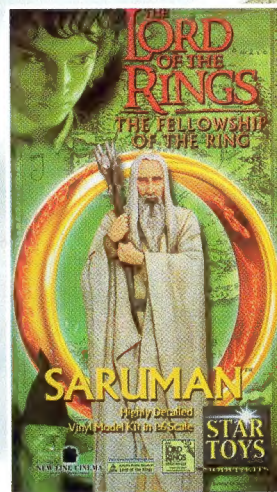
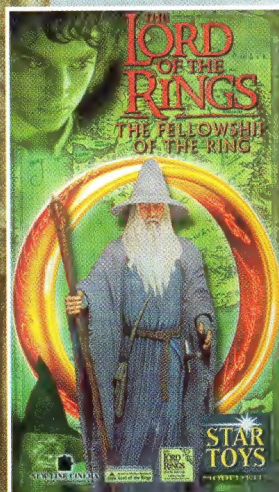
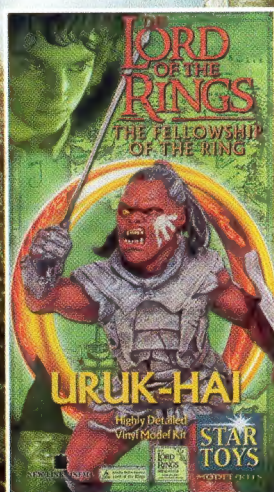
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